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VOLUME 15 NUMBER 8

AUGUST 1949

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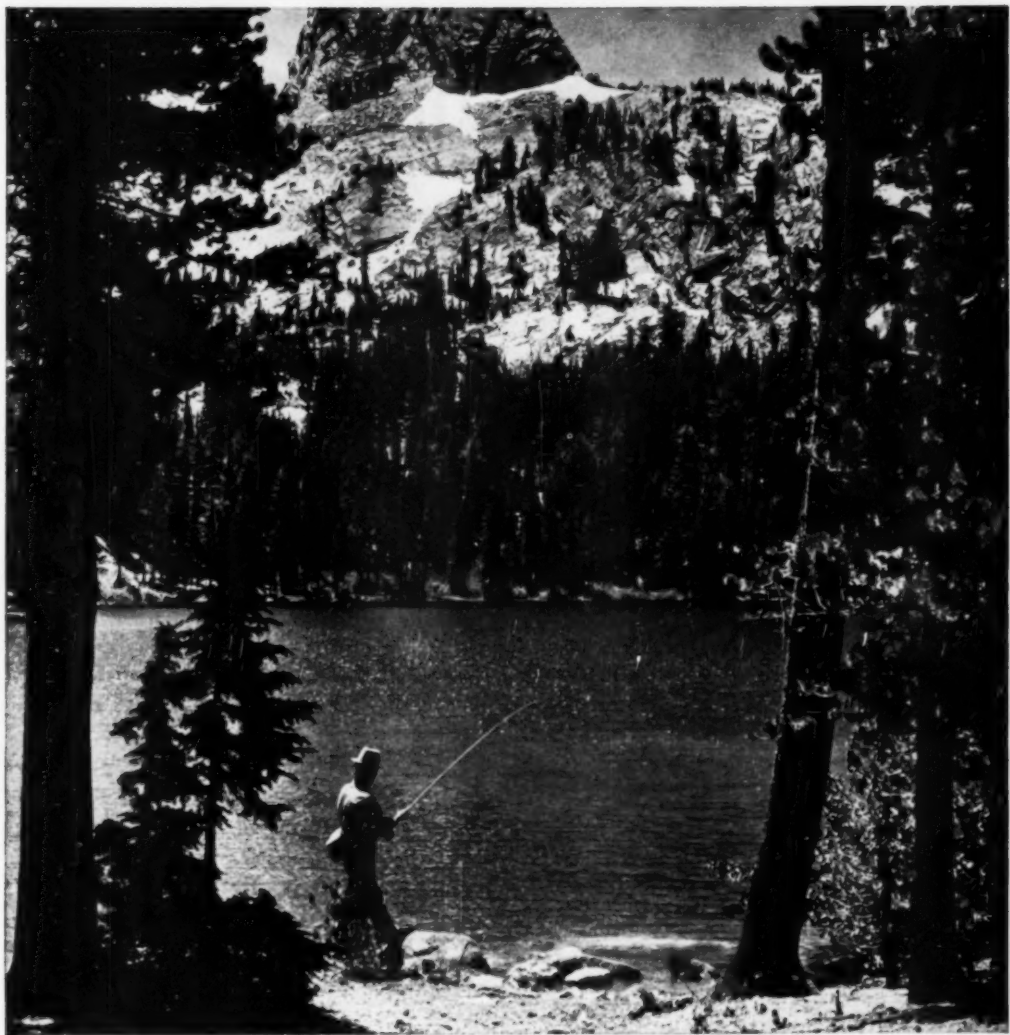
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CAFETERIA STYLE...

WERE IT POSSIBLE for PSA to lead every member into the numerous projects now being carried on by the Society, the question as to "What does PSA do for me?" would go unasked. Fortunately or unfortunately, depending upon the point of view, PSA must operate on the cafeteria plan, exhibiting its program for members to see and inviting them to "come and get it."

ENERGETIC, ASPIRING members, seeking photographic knowledge wherever it may be found, find in the PSA program just what they want. Those who insist upon being spoon-fed, or who expect its equivalent in table service, are likely to have a long wait and to experience the frustration of missed opportunities.

AT THIS VERY moment PSA is offering its members enough in the way of constructive activities to keep them busy for their lifetimes. Tabular presentations of the PSA program, published in the May and July issues of PSA JOURNAL, are obviously extensive yet only reasonably complete compilations of activities in which PSA members may participate.

THESE TABLES, however, are both static and overly-simplified. Result is that PSA members are required to exercise a bit of imagination and to obtain additional information concerning those activities which intrigue their present interest.

PERHAPS the program is lacking in the spectacular promotion which customarily attends services offered at a profit, but it is equally beneficial and available at a ridiculously low price. Indeed, in the case of a majority of the projects, the cost already is paid.

MEMBERS INCLINED to be disgruntled might give the present PSA program a try. They would discover for themselves—and this is the most convincing form of education—the rather tremendous photographic benefits which active membership provides.—V.H.S.

PSA CONVENTION

St. Louis, Mo., October 19, 20, 21, 22, 1949

PSA JOURNAL, Vol. 15, Aug. 1949

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WHAT'S NEW

By JACOB DESCHIN, APSA

Chalk up for photography another victory against the forces of "It Can't Be Done." This time it is a synthetic substitute for the classic gelatin used in the manufacture of emulsions. DuPont has done it after 15 years of research and development and has applied it for the first time in a 35mm color printing film, which in itself is an important bit of news in the professional motion picture field.

As employed in this color film, the new material—a synthetic polymer or plastic compound—is also a color former. It takes the place of both the gelatin binder and the color former heretofore used in color films. Combination of the color former and the binder in a single material gives excellent color reproduction and improved image sharpness, according to DuPont.

Although this is the first and only application thus far of the new synthetic substitute for gelatin, speculation already is rife on the possibilities suggested by the new development. Here are some of the benefits already being foreseen:

An increase in film speeds; improvement in the lasting qualities of photosensitive materials, and the easing of temperature restrictions in processing solutions. Another important possibility is a radical change in the composition of developer formulas, which have remained basically the same since photography's beginnings.

The significance of the new polymer for photography in general lies in the fact that the medium may serve to encourage research departments to produce better sensitized materials designed for amateurs and other workers.

The chief attraction of the new material over gelatin lies principally in the fact that while it retains the advantages of natural gelatin—the characteristic of swelling without dissolving when placed in water and its efficiency as a medium for distributing evenly the silver salts of the photographic emulsion—it has the additional advantage that it can be controlled. This is due to the fact that it is man-made, whereas gelatin is a natural product and depends on uncontrollable factors.

And an old-timer in the field of color-print making—Jack Crawford's Flexichrome—remember?—is back on the shelves in a new dress and under the name of Kodak Flexichrome Process. Mainly a process for the professional, you can convert your black-and-white originals and color transparencies into full-color prints—if you have the skill and have or are willing to develop a feeling for and understanding of color harmony and color-mixing.

The Flexichrome technique employs color dyes applied to the print with water color brushes. The image is printed on a special Kodak Flexichrome Stripping Film, then bleached out and treated with a black dye.



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The emulsion carrying the dyed image is stripped from the film and transferred to a sheet of fixed-out photographic paper. After the paper and emulsion are dry, the color dyes are applied, replacing the black dye. Each print must be individually colored.

A new professional color print has been introduced by Pavelle Color, Inc., 533 West 57th Street, New York 19. This color photo-finishing plant advises that the new prints will be produced by the Kodak Dye Transfer Process in standard sizes from 8 x 10 to 16 x 20 inches. The prices start at \$37.50 for the first 8 x 10 print and \$5.40 for additional prints, provided the latter are ordered within six months after the first order.

A vent-cooled slide carrier is an exclusive feature of the low-priced (\$22.50) Marton (Associated Photo Products Co., 152 West 42nd St., New York 18) slide-film projector. A stream of air circulates through the slide and the projector body by way of a series of louvers at the base of the machine. Another feature, available as an accessory item, is the combination case which, with the cover lifted, becomes a projector table and cabinet for holding 500 slides.

Darkroom

A new Simmon Brothers (30-28 Star Avenue, Long Island City, N. Y.) enlarger is always an important event. This time

the event is doubly important because the latest one signals this company's entry in the medium-price field.

The enlarger this time is the manual-focusing Omega B-4, companion to the autofocusing Automega B-3 and selling for \$99.50 plus tax. Like the B-3, the B-4 takes negatives from 2 1/4 x 3 1/4 down to 35mm, and includes the following features: interchangeability of lenses from 3 1/2 to 2 inches; exceptionally high light output for short exposures; variable condensers for uniform illumination; rapid critical focusing; easy raising and lowering of projectors; rotating rapid shift glassless negative carrier; and rigid inclined girder construction.

The company announces a special combination offer of \$134.75, tax included, for the enlarger equipped with the 3 1/2-inch Bausch and Lomb Tessar.

Peerless Camera Stores, 138 East 44th Street, New York, announces an 8 x 10 Contact Printer, which takes negatives down to 35mm and sells for \$19.89. Features of the printer include a two-point light source, sliding ground glass, door in front, hinged masking frame, dual spool take-up, push-button platen release, full-floating split platen with six pressure points, spring-loaded handle and transparent masking rules.

A cold grid light for enlargers of all sizes is offered by Aristo Grid Lamp Products,

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Inc., Forest Hills, N. Y., who claim for it the advantages of even illumination, fast exposures and cool operation. The lamp will last up to 10,000 burning hours and will start instantly with any type switch. It is available in three speeds, very fast, fast and average speed, and in wattages of 30 to 100, which are said to be comparable to 150 to 1,000 watts in other light sources.

The old black film-changing bag has been converted into a complete darkroom in the Bendick Portable Darkroom, offered by Camera Specialty Co., Inc., 50 West 29th Street, New York. The Bendick is so designed that it permits the photographer to get his head and arms inside and process film, load film holders or make prints in sunlight or by other bright light. The unit, which sells for \$15, weighs 3½ pounds and closes to 12 inches long. It has a built-in safelight and a removable cooling system that uses ice cubes or dry ice in a non-rust cylinder.

And now even the photographic darkroom gets a sliver of benefit from the atomic age—in the form of a 3-inch camel's hair brush. It's called the Omega-tron Brush by the makers, Nuclear Products Company, 424 South Broadway, Los Angeles 13, who say the brush gets rid of pesky dust, etc., on negatives first by neutralizing the troublesome static, then by manual wiping action of the brush. The brush is useful wherever dust and lint are attracted to darkroom materials and

equipment by the time-honored darkroom enemy, static. Not only for negatives, but also in plate-holders, enlargers, contact printers, half-tone screens, glass and all other statically charged surfaces.

Oscar Fisher Company, Inc., 109 Worth Street, New York 13, have a new and improved version of their Fisher Temperature Control. This one retains the ability of the original—TC-2211 unit—to control bath solutions and wash water within ½ of one degree Fahrenheit, plus greater convenience because no parts have to be assembled by the purchaser. The unit is shipped ready to connect to standard plumbing equipment. Also, the new unit takes less space on a sink backsplash or wall above a work sink; each part has been strengthened and simplified, and designed for beauty and service. The unit is enclosed in a sturdy cabinet of stainless steel.

A device designed to keep electric current flowing uniformly is the portable Stabiline Voltage Regulator, announced by the Superior Electric Co., Bristol, Conn. Its most useful service for photographers is, of course, in the darkroom where the Stabiline is installed between the lights and the source of electricity. The unit's operation, which is based upon the action of an electronic control activating an electric transformer—"instantaneous-electronic"—corrects current variations in a very small fraction of a second, according to the makers.

This and That

George Barreto, a Baltimore commercial photographer, has designed a gadget for marking numbers on films that should be useful to photographers in many fields. It is called the Eveready Negative Marker Machine and is distributed by the Eveready Photo Products Co., Inc., Baltimore, Md. The unit contains a battery and effects negative identification in 4 x 5 and 5 x 7 film holders in less than three seconds.

The Polaroid people have just published their first issue of a new periodical devoted to the Land camera, Polaroid *Minute Man*. Designed to help users of the one-minute picture-maker, the first issue is a four-page publication illustrated with photographs taken with the Land camera. The principal features of the periodical include an article on exposure, a five-point "Primer on Sunlight" that should be very helpful particularly to beginners, and a "Picture-in-a-Minute Gallery" of Land-made pictures.

A 1000-cycle pulse generator for exposing 1/1000th second timing marks on the film in the High Speed Fastex cameras, is announced by the Potter Instrument Co., Inc., 135-56 Roosevelt Avenue, Flushing, N. Y. The self-contained instrument will work with as many as 14 cameras simultaneously or 14 one-quarter-watt argon glow lamps.

For flash users, and who isn't these days?—Cyclops Products Corp., 101 Fifth Avenue, New York, has a device called Checkmate, for checking flash synchronization by a new and quick method. Checkmate, which sells for only \$1, is a 4 x 5-inch sheet of plastic containing a phosphorescent pig-

ment and is used in place of film in a camera to register a temporary picture of the flashing lamp instantly without processing. The picture tells the condition of synchronization.

A lever-type locking clamp on the sliding column features the new Burke & James Studio Stand, portable type. The three-inch tubular steel column is raised or lowered simply by moving the lever up. When the lever is moved down, the column is locked in place. The tripod, which is equipped with a large tilting top—6¼ x 8 inches—and whose hardwood legs with piano-type hinge, reinforced with metal, fold down to 26 inches, extend to 58, costs \$39.50. The tripod, which weighs 10¼ pounds, is made by Burke & James, 321 South Wabash Avenue, Chicago.

Rolleiflex cameras with Schneider Xenar f/3.5 lenses are now being supplied with mirrors and taking lenses factory coated, according to the importers, Burleigh Brooks, Inc., 10 West 46th Street, New York. The cameras also have the new type spool knob for use with 120 film and the Rolleikin back. The list price remains the same.

Tiffen Manufacturing Corp., 71 Beekman Street, New York, have a couple of interesting filter items. One is a new model of their popular Filter Safe, called the DeLuxe model. The transparent plastic unit, with a hinged cover, accommodates a lens shade, an adapter ring and six filters. The new model is available in two sizes, for Series V, \$2.50; for Series VI, \$2.75.

The other Tiffen item is a new series of Photar Color Correction Filters for color or black-and-white, each bound in a satin-smooth aluminum ring engraved with size and type and packed in individual cases.

In the movie line, Spiratone, 32-34 Steinway Street, Long Island City 3, N. Y., announce a cut in the price of the 8mm Pam Zoom Finder from \$18.50 to \$5.95. The finder can be used with any 8mm camera and indicates both angle of view and magnification for lenses from ½ to 3 inches in focal length. A wide-angle attachment costs \$1.50.

Graflex also has some price reductions to announce. The company's new price schedule reflects savings up to \$60 on some models. The new prices affect all models of the Pacemaker Speed and Crown Graphics and the Super D Graflex.

A \$19.95 Wilson Movie Rangefinder for almost all 8mm and 16mm cameras with focusing lenses is announced by Wilson Department Store, Inc., 366-370 Fulton Street, Brooklyn, N. Y.

Something for free:

A 16-page booklet on "How to Take Bird Pictures with Still and Movie Cameras" is offered free by Kodak. Illustrated principally in color and punched to fit the Kodak Photographic Notebook, the booklet may be obtained on request from the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

A free Ansco Color Positive Exposure Guide is now included with the Ansco f/3.5 Automatic Reflex, the f/6.3 Speedex and the f/4.5 Titan cameras.



The new Ashcraft Standard Color Meter, which retails for \$64.95.

NEW COLOR METER INDICATES EXACT COLOR TEMPERATURE

A number of years ago, Ernest G. Ashcraft, founder of the Ashcraft Automatic Control Co., Chicago, Ill., recognized the need for a mechanical aid that would permit the photographer to distinguish variations in color balance as readily as he can distinguish variations in light intensity by using the conventional exposure meter. Working on the basis that the photographer should know if he is, or is not, exposing his film to light of the exact color temperature to which the film has been made by the manufacturer, Mr. Ashcraft has developed a "Standard Color Meter" that accurately determines the temperature of all light sources.

The Ashcraft "Standard Color Meter" is used in a manner similar to an exposure meter. Its size has been carefully designed to conform to photographic instrument practice, and as a result the meter is of vest-pocket size and as thin and light in weight as the usual exposure meter.

On the face of the "Standard Color Meter," a large, easily read dial provides the color temperature of the light to be used with all types of color film. Above the dial, a pointer traverses a scale which is marked to indicate the actual color temperature of the light being observed. The photographer, by setting the dial at the type and number of the film being used in the camera and pointing the color meter at the light source, is instantly provided with a reading indicating the proper filter to use to correct the color temperature of the light to the exact requirements of the film.

According to the manufacturer, photographers who have cooperated with Mr. Ashcraft during the development period have found that the "Standard Color Meter" is sensitive to 25 degrees Kelvin, which is far within the limits of the film.

It is claimed that in actual operation, the "Standard Color Meter" assures the photographer of a reading that indicates the slightest changes in the color of light sources. The manufacturer states that the color temperature pointer will usually indicate that the light being observed is not of the correct color balance to be used through a lens and on the film for proper

exposure. However, should the light be correct the pointer will remain at scale center. Should the light be off color balance, the amount of unbalance is shown in steps of 25 degrees Kelvin. When the correct filter is placed in the slot provided on the back of the meter, the pointer instantly returns to zero.

During a recent interview, Mr. Ashcraft stated that the "Standard Color Meter" appears to be the answer to many problems attending the exposure of color film. "Indoors," he said, "the color value of the tungsten bulbs is constantly changing due to variations in line voltage which may throw either blue or red into the transparency. Also, great color changes result from deterioration of the bulbs which can cause an excess of red."

Mr. Ashcraft also commented that his work had been "directed toward the design of a simple color meter which will furnish quick, sensitive and accurate color temperature determination of a nature immediately adaptable for use by the photographer at a price well within his purchasing power."

The "Standard Color Meter" with a full set of filters required for use with all film now is available. Complete information may be obtained direct from the Ashcraft Automatic Control Co., 1415 West Howard Street, Chicago, Illinois.

BOOK REVIEW

SONGS OF A PAGAN, by Anne Brigman, Caxton Printers, Ltd., Caldwell, Idaho, 90 pages, 8 1/4 x 10 1/2, illustrated, cloth, 1949, \$5.00.

Sea and sky and trees and nudes—all these and poems too comprise this inviting book. Poetry and photographs, both the work of the author, are fitted together in a way which will inspire workers with the camera.

However widely and often photography is characterized as a "mechanical" medium, this book offers irrefutable evidence that the photographer can be influenced as much by emotions as by mechanics. Mrs. Brigman uses her camera quite as effectively and as beautifully as a painter might employ his completely "mechanical" brush to create a picture of a hamadryad. Indeed, those who question the existence of hamadryads now must, in all logic, question whether the camera, being "mechanical," can produce something which is non-existent.

Newcomers to photography and the salons who may be inclined to question the quality of Mrs. Brigman's obviously and intentionally soft prints will discover that photographic tastes change with the times. Medals and awards from various countries, plus commendations by Stieglitz, Steichen, and others, should pretty well answer that question.

It is an occasion when a talented worker in two vastly different media combines them.

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a complete guide to the art and techniques of lighting for photography

Painting with Light



By JOHN ALTON

Director of Photography, MGM, Eagle Lion, Paramount, etc.

EXPLAINS IN DETAIL LIGHTING FOR

People. How to light different types of faces; how to glamorize without retouching; lighting on clothes; makeup and how it photographs; techniques of photographing people out-of-doors.

Outdoors. How to catch the right light on snow, ice, water; light on buildings; street scenes; how to insure good shadow; night scenes; travel pictures; how to light rain; storms.

Interiors. How to light for proper perspective indoors; lighting for the room at night; candlelight; firelight; how to get a good shot of an interior through a window from outside; light values of curtains and other background colors.

All lights, reflectors, screens, and other equipment, and the particular uses of each are fully explained and illustrated in

295 illus. & diagrams

John Alton's photography has been cited as "some of the most exciting in cinema annals." His "imaginative camera," "wonderful understanding of effective contrasts in lighting" have established him as one of the world's masters of light.

In this book he gives you the expert know-how for effective photography.

SEE IT ON APPROVAL

The Macmillan Co., 40 Fifth Ave., N. Y. 11

Please send me a copy of "Painting with Light" for \$6.00. I will either remit in full or return the book in 10 days.

Signed _____

Address _____



SUSAN

Edith M. Royky

From The FSA 1945 Exhibition of Photography

PSA Convention to Feature Experts

EVERYTHING a photographic convention or PSA can offer will be at St. Louis October 19, 20, 21 and 22 for your enjoyment and education. First of all, headquarters and accommodations have been secured at the beautiful Jefferson Hotel down town, giving luxurious living a few steps from business and shopping centers.

PSA International Exhibition

The PSA 1949 International Exhibition of Photography of the Color, Motion Picture, Nature and Pictorial Divisions, and the Open Exhibit of the Technical Division and the Invitational Exhibit of the Photo-Journalism Division, will be displayed at the City Art Museum, Forest Park, St. Louis, from October 17th through November 1st.

Closing date for all entries, except for motion picture and technical, is September 28th. Motion picture entries close on September 19th and technical in Rochester, N. Y., on September 3rd.

The Exhibition is open to any photographer anywhere; membership in PSA is not a requirement.

The entry form and return label (with return address filled in) together with entry fee of \$2.00 for prints, \$1.00 for transparencies (color or B and W) and the necessary fee for movie film should be sent to the Exhibition Chairman, F. C. Kirby, 512 Missouri Pacific Building St. Louis 3, Missouri. Make all remittances payable to R. L. Shaw, Treasurer.

NOTE: (for prints only) As far back as 1942 a careful analysis revealed that the average cost to a Salon Committee per Exhibitor was \$1.36, allocated as follows: catalog 48c, judging 31c, entry forms, results cards and etc. 14c, returning prints 27c, administration 16c. Since 1942 the cost of conducting an Exhibition has mounted steadily. The transportation and housing of the jury, printing of the catalog, wrapping paper, etc., even parcel post and express charges have mounted until it is impossible to properly conduct an Exhibition on a \$1.00 print entry fee.



S. Ashen-Brenner

One of St. Louis' most famous landmarks.

We have therefore, rather than sacrifice the type of service you have a right to expect from a fine Exhibition, been forced to revise the entry fee for prints only to \$2.00. We trust that you will understand the necessity for this increase and will favor us with your prints.

The Maxwell Trophy will be awarded to the maker of the best color print submitted, the print so selected to become the property of PSA for inclusion in its permanent print collection. The Motion Picture Division will award to all accepted films a leader title, stating that the



Charles Trefts

St. Louis' many churches are unusually picturesque.

film was accepted at the 1949 St. Louis PSA Convention Exhibit and also an award of merit suitable for framing.

The Fifth Open Exhibit of Technical Photography will be judged in Rochester, N. Y., and entry forms may be obtained from William F. Swann, PSA Technical Division, 343 State Street, Rochester 4, N. Y. There is no entry fee and no limit on the number of prints that may be entered.

Subject matter may cover any phase of technical photography except pictorial photographs of technical and mechanical operations. Applications of photography to new and interesting scientific and technical problems are desired, as well as photographs produced by original and novel techniques and those that in themselves reveal new scientific or technical knowledge of general interest. Photographs in such fields as astronomy, chemistry, geology, medicine, metallography, meteorology, mineralogy, physics, and other sciences are included. Most photographs in the fields of zoology and botany should be entered in the Nature Exhibit except that photomicrographs should be entered in the Technical Exhibit.

The Juries of Selection, which will judge all entries on October 1st and 2nd, will be composed of:

Color Slides and Prints

Robert S. Anderson
Nicholas Haz, FPSA
H. J. Johnson, APSA

Motion Pictures

Gordon Bader
S. James Bialson
Martin B. Manovill

Nature

S. Ashen-Brenner
Latislaus Cutak
Hattie Ettinger

Pictorial

Robert L. McFerran, APSA
Harry K. Shigeta, FPSA
Dr. Carroll C. Turner, APSA

As for the Convention itself, at this writing there are a host of experts and



Charles Trefft

The Mississippi and its bridges and river traffic offer countless opportunities for the pictorialist.

authorities already on the speakers' roster. One of the largest collections of great photographs has been signed up to be hung in the St. Louis City Art Museum and at convention headquarters in Hotel Jefferson.

Aside from the actual convention activities, perhaps the greatest value of a gathering of this type lies in new friendships made and old ones renewed—all with photography as a common interest and usually the same sense of humor along with it!

St. Louis Ideal City

Then too, St. Louis as a photography convention city is ideal. Its colorful Mississippi waterfront, its plaza area where many prize-winning pictorial photographs have been taken, its famous Forest Park, zoo, and Shaw's garden, and its nearby Ozark foothills, all give opportunities for countless "shots." Plans are being made so that all who want to do some shooting will have plenty of chances.

No other city has so many beautiful places of such variety so close to its city limits as St. Louis. And because many persons will hate to leave without visiting some of the nearby beauty spots, plans are in process for a selection of trips which may be made on Sunday, October 23, for those who wish to stay over another day. It should be perfect for color, if the season runs true to form in this varied countryside.

Reunions on First Day

Wednesday, October 19, will be registration and reunion day. From 9 AM to 5 PM, check in, register and get together with others in the divisions in which you are interested. Meet your old friends and many new ones.

In the evening will be the official formal opening of the Annual PSA Exhibition at the St. Louis City Art Museum, which will be a real social event.

Also at the Art Museum, will be the famous collection, "The Exact Instant, Events and Faces in 100 Years of News Photography." This exhibition is being brought from New York by the *St. Louis Post-Dispatch* for the Photo-Journalism Division.

"The Exact Instant" includes about 300 news and documentary photographs from the past 100 years, selected by Edward Steichen, Hon FPSA, from 10,000 prints which he viewed. The exhibition occupied the entire first floor of the Museum of Modern Art, New York City, this winter and spring.

Many of the prints are well known and have been recognized with prizes in such contests as the Annual Graflex show and the University of Missouri School of Journalism competition. But along with these better known photographers are found those of lesser fame and some pioneers almost forgotten.

Some of the earliest pictures in the historical section are daguerreotypes of the gold rush in California, Matthew B. Brady original prints from the Civil War, and the first aerial photograph. More up-to-date are a series on the three war presidents, contrasting a Brady photograph of Lincoln and his generals formally posed in a row with some candid camera shots of FDR overseas in energetic conversation with his generals.

Other subjects covered include representations of personal disaster inherent in crime, accidents, genocide; and of the more impersonal disaster of fire and flood. Other violence for which man is more directly responsible include the Memorial Day Massacre of 1936, the Ku Klux Klan, a Georgia fascist, lynchings, and then the unforgettable days of the Depression. The historical sequence has been kept up to date with recent pictures.

The exhibition ends with war photographs, with particular emphasis on World War II. A sequence on Iwo Jima begins with the first wave of landing craft, a picture that made history in the speed of camera reporting. Forwarded by air and wire, it appeared in New York papers 17 hours after the picture was taken. This sequence also includes the well-known scenes of troops going over the top on the beach, the famed flag raising, the cemetery with endless rows of white crosses, all against a background of Mt. Suribachi.



B. ERLE BUCKLEY, APSA, Banquet Toastmaster.

Other Famous Photographs

At the Jefferson Hotel, convention headquarters, will be two more famous exhibitions. "50 Photographs by 50 Photographers," is another collection from the Museum of Modern Art. It was selected to give a thumbnail sketch of the whole 100-year history of photography. Examples range from extreme realism to the highly abstract.

As might be expected, there are contrasts and changes due to technical developments over the years. But in addition, there are surprising similarities of approach between a study of the 1948 blizzard and Stieglitz' *Winter Fifth Avenue* of 1893, for example, or between Matthew Brady's 1865 portraiture and that of today.

The controversial Photo Secession group, led by Stieglitz at the turn of the century, is represented in prints by Frank Eugene, Gertrude Kasebier, Clarence White and Edward Steichen. Their French contemporary, Eugene Atget, appears with *Street Musicians, Paris*, done about 1905.

Among the many other names whose work is represented are Charles Sheeler, Paul Strand, Dorothea Lange, Walker Evans, Russell Lee and such masters as Edward Weston, Ansel Adams, Gjon Mili, Lisette Model, Harry Callahan, Irving Penn, Andreas Feininger, Todd Webb, and Eugene Smith.

Master's Exhibit

The other exhibit at the Jefferson Hotel will be the Masters' Exhibit of the Photographers' Association of



PROFESSOR ARTHUR L. HUGHES



One of St. Louis' downtown plazas.

Charles Trefts

America. This is an exchange collection in return for an invitational group of prints from star exhibitors of the PSA Pictorial Division. These prints will be of special interest to all PSAers in seeing what another national organization is turning out.

Transparencies will be projected Wednesday evening at the Museum at the time of the opening of the exhibition. During the Convention, the movies and transparencies will be projected at the convention headquarters, Hotel Jefferson.

The popular "Clinic on Cameras, Photographic Materials and Processing Problems" will be held again, by request of many. There will be a board of experts on hand to help PSA members obtain the correct answers to their photographic problems. There will be first-hand information from the right people about any question on photography. During the three-hour period set aside for it, there will be plenty of time to have YOUR questions answered fully.

New Print Clinic

Something new this year will be a three-man print clinic, probably held on Saturday afternoon, October 22. Three authorities will give their views on prints, instead of the usual one.

On exhibition, too, will be the Maxwell Trophy, along with the color prints which have won it.

The ever-increasing popularity of

color photography is reflected in the extensive program which already is worked up for delegates interested in that field. One of the features which probably will attract the most attention will be a session devoted strictly to new processes in color photography which have not been announced or discussed heretofore. All color enthusiasts will be anxious to see what is new and get some reliable predictions of things to come in color.

Color Speakers

Nicholas Haz, FPSA, of Chicago, will give some entirely new material on color, in his usual interesting and informational way. Those who have heard Mr. Haz will want to hear him again, and newcomers will be glad of their first chance to meet this authority.

Particularly colorful and of widely diversified interest and popular appeal will be A. C. Shelton's program, "Better Color Photography." This will be of general interest to many not particularly active in the field of color photography. Mr. Shelton is connected with Ansco's Pictorial Photography Department.

More specifically interesting to the Color Division will be "The Processing of Ansco Color Film" by H. G. Morse, of Ansco's Laboratory Staff. Mr. Morse is not a stranger to PSA programs. Following is quoted concerning his material:



DR. ORRIN SAGE WIGHTMAN, HON.FPSA

A brief discussion of each of the steps involved in processing Ansco Color Positive, including precautions for mixing, exhaustion data and permissible temperature variations. Effects on speed, contrast, and color balance obtained by varying times in the first and color developers. Special processing to allow Ansco color to be used at higher exposure indexes. Processing on a larger scale with agitation and replenishment. Uniformity obtained in Ansco Color Positive processing.

Other excellent color features will be given by representatives of Eastman Kodak Company. The exact nature of these programs will be announced later.

"Prairie Wings"

A must for everyone attending the convention will be the 16mm color movie, "Prairie Wings," by Edgar M. Queeny, who has an international reputation as a photographer of wild life. His book on the wild duck, a pictorial masterpiece entitled "Prairie Wings," led to the production of a motion picture in which sounds and photographs of ducks in flight were synchronized for the first time. The picture has been used extensively by "Ducks Unlimited." Mr. Queeny is chairman of the board of Monsanto Chemical Company, of St. Louis.

Technical Program

The Technical Division has secured another well-known St. Louisan as a speaker — Professor Arthur L. Hughes, of the Washington University Physics Staff. Professor Hughes is a world authority on photoelectric phenomena and is co-author of a book by that title. He is assistant director of the Manhattan Project, Los Ala-

mos, N. Mex., and is a member of the American Physical Society.

"Selected Applications of Photography of Physics," will deal with the many specialized applications in physics, from which many important discoveries have resulted. It is now possible to "freeze" the tracks of atomic and nuclear particles, such as electrons, protons, and mesons as they traverse suitable photographic emulsions and to secure precise information about the energies and other characteristics of the particles. The electron microscope would not be the powerful tool it now is without photography. Pressure effects on some new emulsions open up the way to a new study of surface structure of materials.

While Professor Hughes probably will be fairly technical in his discussion of photography in physics, he will steer clear of too much pure physics, for the benefit of those who are not professors of physics.

Another noted speaker on the Technical Program will be Dr. Harold E. Edgerton, FPSA, of M.I.T., who will probably discuss some phase of high-speed photography.

D. C. Harvey, Assistant Superintendent of Still Camera Design, Camera Works of Eastman Kodak Company, will discuss photographic shutters, while John W. McFarlane, FPSA, Supervisor of Sales Service Publications, Eastman Kodak Company, will lead a discussion on photographic enlargers and principles of illumination.

Another technical paper from Kodak will deal with film quality and testing methods and will be presented by H. R. Sprentall, Assistant Superintendent of Film Testing Department.

Allen Stimson, FPSA, of the Instrument Engineering Division of General Electric, will lecture on performance of exposure meters. It is also planned to have a paper on film processing problems and a demonstration of one of the new color processes.

Blew to Be Speaker

In Europe right now (Rome, Italy, at this writing) gathering material for his illustrated lecture on travel photography is E. W. Blew, FPSA, of Davis Dam, Nev. He and Mrs. Blew have traveled through France

and Spain and will cover the continent before returning to the United States via England. He will come back to America just before the Convention, so his pictures will be the latest.

Mr. Blew will not present his pictures as a travelogue *per se*, but in a constructive manner on how to get the most out of travel photography. Domestic travel in our own country, and then how to travel and photograph to the best advantage in foreign countries will be discussed — where to go for pictures, how to find out the best possibilities in a locality, whom to ask for help on any of the many needs in travel as well as how to manage one's own personal photography travel problems.

Nature Program

The Nature Division has scheduled three excellent features. "The Monarch Butterfly," a 16mm color movie is by Leon F. Urbain, an architect by profession and well known in Chicago construction circles. One of his hobbies is making and showing movies that promote conservation and an appreciation of America's natural resources. Mr. Urbain is a member of the Nature Camera Club of Chicago and a director of the organization, "Friends of our Native Landscape."

"The Monarch Butterfly" is an achievement in nature color photography. The film is set to music and Mr. Urbain will provide his own commentary. It covers the life cycle of the migratory monarch from its arrival in the Chicago area to the emergence of the new butterfly from the chrysalis.

"Nature Photography for Salons" by Lorena R. Medbery will be illustrated with excellent color slides. Mrs. Medbery, who has her degree in biology from Illinois State Normal University, has had a high record of acceptances in international nature and color exhibitions. She will show how to photograph nature subjects so that they are accurately represented from a scientific as well as an aesthetic viewpoint.

Another talk illustrated with color slides which forecasts excellent entertainment is Lee Jenkins' "Insect Photography." Mr. Jenkins is assistant professor of Entomology at the

University of Missouri. His insect pictures have been published in such magazines as *Life*, *Look*, *Nature Magazine*, *Popular Photography*, and *PSA JOURNAL*. Some have been used in national advertising programs. A series of his insect color slides has been copied for distribution to colleges throughout the country.

New Activity

A brand new idea for the Convention this year will be a contest for candid photographs by photographers to be taken during the Convention. Prizes will be awarded and a lot of fun will be had getting these

shots at unexpected times. Come prepared to do plenty of picture taking throughout the Convention.

The climax of the Convention will be the Annual Banquet in the Gold Room of the Hotel Jefferson on Saturday night. Dr. Orrin Sage Wightman, Hon. PSA, of New York City, will be the feature speaker with B. Erle Buckley, APSA acting as toastmaster. At present we cannot reveal what is "cooking" in the line of entertainment, because some of the lesser details are not worked out. But we can say there is something really "big time" being prepared and that the banquet alone will be well worth a trip to St. Louis.



MISS JANE SHAFFER,
Convention
Chairman

So plan now to come to St. Louis October 19-22 or longer. By the time this appears in print, many new features will be worked out so watch *PSA JOURNAL*, your club bulletins, and the daily newspapers for the latest up-to-the-minute program developments.

Meet the Society's New Officers and Directors

ATTEMPTS to put into type the personalities of flesh-and-blood people customarily produce faint shadows of their real selves. Gradually the members of the Society will come to know the new officers and directors but, meanwhile, they should have some data about them.

PRESIDENT JOHN G. MULDER, of Rochester, N. Y., has been a member since 1940. He served as president for the unexpired term of the late President Phelps, and also has held the offices of First and Second Vice Presidents. He has been PSA Conventions Chairman, treasurer of PSA Pictorial Division, and member of the Executive Committees of the Color and Camera Club Divisions. He is a member of all PSA Divisions, and an Associate of the Society.

EXECUTIVE VICE PRESIDENT HUBERT J. JOHNSON, of Chicago, Ill., has been a member since 1940. He served as chairman of the PSA Convention of 1941 and as chairman of PSA Color Division from 1943 to 1947. He has been chairman of PSA Camera Clubs Committee, and of various international print, color, and nature exhibitions. He is past president and member of Hawthorne Camera Club, and member of Chicago Color Camera Club, Nature Camera Club, and Chicago Camera Clubs Association. He is an Associate of the Society.

CONVENTIONS VICE PRESIDENT PAUL H. OELMAN, of Cincinnati, Ohio, has been a member of PSA since 1941. He was the first speaker selected for the PSA National Lecture Program of 1948, chairman of PSA Honors Committee in 1949, chairman of the 1948 PSA Convention. He has been chairman of the PSA Conventions Committee, and organized the Cincinnati Salon, serving as chairman for five years. He

is a Fellow of the Society, and member of the Color, Nature, and Pictorial Divisions.

PUBLICATIONS VICE PRESIDENT VICTOR H. SCALES, of New York, N. Y., has been a member since 1939. He has served as First Vice President and Third Vice President, as a Director, and as chairman of the Public Relations and Publications Committees. He aided in the preparation of "PSA Manual for Camera Clubs" and of the present constitution and by-laws. Currently he is book review editor of *PSA JOURNAL*. He is a past president of the Metropolitan Camera Club Council, founder-member and former treasurer of PSA New York Technical Section, and founder-member and past president of Rockefeller Center Camera Club. He is member of all PSA Divisions and Honorary Member of the Society.

SECRETARY SEWELL P. WRIGHT, of Springfield, Ill., has been a PSA member since 1946. He is associate editor of *PSA Pictorial Division Year Book* and editor of *PSA Pictorial Division "The Folio."* He is president of the Capital Camera Club, Springfield.

TREASURER CHARLES HELLER, of Philadelphia, Pa., has been member of PSA since 1940 and has served as PSA Treasurer for four years. He is founder-member and past president of Philadelphia Miniature Camera Club and former director of Photo-

ELECTIONS

Mr. Richard Koch's letter of July 25, 1949, advises that no petition nominations were received at PSA Headquarters on or before July 1, 1949.

Therefore, in accordance with Article VII, Section 7 of the By-Laws, it is my duty as Secretary of the Society to cast a single ballot for the slate nominated by the Nominating Committee and to declare this slate duly elected.

It should also be pointed out that the By-Laws were conformed with fully, since adequate publishing of the slate and notification of the possibility of petition nominations appeared in the May *PSA JOURNAL* (pages 271 and 272) and the June *PSA JOURNAL* (page 381). These publications make notifications referred to in Section 5 of Article VII.

ANNE PILGER DEWEY, APSA
Secretary

graphic Society of Philadelphia. He is member of the Royal Photographic Society of Great Britain and an Associate of PSA.

DIRECTOR-AT-LARGE ELDRIDGE R. CHRISTHILF, of Chicago, Ill., has been a PSA member since 1942. He was awarded an Associateship by the Society in 1947 and an Honorary Membership in 1948. He is a member of the Pictorial and Photo-Journalism Divisions. In 1945 he organized and since has directed the PSA Portfolios. He was recipient of the Stuyvesant Peabody Memorial Award in 1948. He is honorary life member of Western Reserve Pictorialists of Cleveland, Ohio, and honorary member of the Portfolio Camera Club, of Lincoln, Neb.

DIRECTOR-AT-LARGE SHIRLEY M. HALL, of San Marino, Calif., has been a PSA member since 1940. He was elected member of the PSA Board of Directors in 1948 and member of PSA Honors Committee in 1949. He is an Associate of PSA and a Fellow of the Royal Photographic Society of Great Britain. He has been a prolific salon exhibitor since 1937.

DIRECTOR-AT-LARGE DORIS MARTHA WEBER, of Cleveland, Ohio, has been a PSA member since 1945. She was elected a PSA Director in 1948. She is general secretary of PSA Pictorial and Portrait Portfolios, art director of PSA Pictorial Division, editor-in-chief of 1948 Pictorial Division Year Book. She is member of six PSA Portfolios and commentator for four. She is member and program chairman of Cleveland Photographic Society, member of Western Reserve



PRESIDENT JOHN G. MULDER, APSA



Above—VICTOR H. SCALES, HON PSA

Right—H. J. JOHNSON, APSA

Far right—P. H. OELMAN, FPSA



Pictorialists, and member of Royal Photographic Society of Great Britain. She is associate member of Boston Camera Club. She holds the PSA Pictorial Division Three-Star Award of Merit for success in salon exhibiting.

Under recent ruling of the PSA Board of Directors, brief biographies of all candidates for national office in PSA will appear on the official ballot so that members may be reasonably familiar with the background and qualifications of those for whom they are voting. This year, however, no ballot was prepared because there was no contest for any office. All biographies were obtained from candidates by the PSA Nominating Committee under direction of Chairman B. Erle Buckley.

BOOK REVIEWS

HOW TO MAKE GOOD RECORDINGS, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y., 138 pages, 5 1/4 x 7 3/4, paper, \$2.00, 1948.

ADD SOUND TO YOUR MOVIES, by Ormal Sprungman, Ziff-Davis Publishing Company, Chicago, Ill., 120 pages, 4 1/2 x 6 1/2, \$1.00, 1948.

In 1927 the "Jazz Singer" opened the era of sound in motion pictures. Now, after 22 years, people expect sound accompaniment with their movies, and many amateurs, desirous of improving the entertainment value of their pictures, are also providing it. Each of the books reviewed here may help to meet the desire of amateur filers for information relative to provid-

ing sound with their films. There is very little duplication in the two books; instead one seems to complement the other.

"How to Make Good Recordings" is an introductory book that covers the basic technique of disc recording. Written to enable the recordist to get the best results from his equipment, the problems that are likely to confront the novice are discussed in simple, non-technical terms.

The reader is first given an introduction of how the recorder works, followed by a discussion of the mechanical adjustments such as adjusting turntable drive, setting cutting angle, adjusting depth of cut, and determining the correct recording volume. A chapter on microphone technique covers speech recording, recording singers, instrumental recording, sound effects, and placement of the microphone for best results. Several pages are devoted to recording diffi-

culties and their remedies. A 13-page glossary of commonly used words in recording completes the book.

The author of "Add Sound to Your Movies" is well-known to many movie makers through his articles in photographic publications, and this little volume is the result of considerable experience in designing sound systems for amateur groups.

The book discusses disc recording, sound effects discs and where to procure them, selecting movie music, cueing recording to films, sound for the travel film, fitting the movie to music, the merits of wire and tape and the various types of magnetic recording and reproducing equipment, and sound on film, both optical and magnetic. As an aid in the selection of appropriate music, an eleven-page appendix is included which gives a list of musical selections for various kinds of screen action.—ASN.

Motion Pictures in Agricultural Education†

BY GEO. F. JOHNSON, Ph.D.*

MOTION PICTURES have proven an effective tool for teaching agriculture to both young and old in Pennsylvania. For 13 years our organizations have been producing 16mm silent motion pictures and showing them to a total of almost 36,000 audiences numbering a million rural people.

Our work is known as the Federal-State Cooperative Extension Service in Agriculture and Home Economics. In this work the U.S. Department of Agriculture co-operates with the state agricultural colleges in conducting meetings, demonstrations, and tours in rural areas. In Pennsylvania alone, almost 300 of these workers conducted annually thousands of educational programs right out in the country. The use of photography in building up effective, localized visual aids for these meetings was easily demonstrated. While we have used 2" x 2" color slides extensively, we have also given considerable emphasis to movies for two reasons: 1) There are many subjects which cannot be presented clearly in any other way, and 2) Many times movies will create more interest, stimulate more discussions, and result in more specific action than other visual aids.

200 Films Produced

We made our first motion pictures in 1935. Since that time almost 200 reels—all on 16mm film—have been photographed by the visual aids specialist and a dozen other workers. Our films deal with improvements of farms, farm homes and rural communities.

From the standpoint of production our motion pictures can be divided into two general groups: 1) The operational type in which a photographic record is made of the method of doing a job, such as feeding cattle, harvesting fruit, or filling a silo; and 2) The non-operational type such as photographing a herd of cattle in a pasture or an orchard of good fruit. In the first type, a knowledge of the job is important in order to record clearly how the job is done; in the second type, photographic ingenuity is even more important in order to create and hold interest. In photographing subjects such as herds of cattle and orchards of fruit, it is extremely important to keep in mind at all times, the big three in motion picture work. 1) The general scene, 2) The intermediate and 3) The close-up. A general view of a herd of cattle or an orchard will get quite monotonous after about 10 feet of film, but by going from the general view to an

intermediate shot such as two or three cows or a section of a fruit tree, and then to the all-important close-up of just the head of one cow eating grass, or one big apple hanging from a branch, you create and hold interest through 20 to 50 feet of film and really show highly interesting pictures.

Close-Ups Make a Movie

We often combine the two types of pictures. For example, if we are showing the harvesting of fruit, we show the job as actually being done, but inject close-up views of fruit on the trees just as the hand comes to pick it and close-up angle on the fruit rolling from the picking bag into the crates. The presence or absence of well-focused close-up pictures can make or break an educational motion picture. We have never produced a movie yet in which we feel we have overdone the close-ups.

Close-ups must be handled with skill. They must be critically focused, correctly placed in the view finder allowing for parallax and any movement, such as picking an apple from a branch must be done slowly or the movement will be disturbing. Even the wind blowing objects being photographed close-up can be quite annoying unless the movement is very limited. Lighting on close-ups is also important. Reflecting some light on the shaded side of 30 to 45 degree sidelighted object is usually more effective than direct, flat lighting. Many general views such as fields of ripening grain are also more effective when side-lighted even when photographed in color.

Careful Editing Helps

Our production procedure is very simple. For example, our workers decide a film on a subject such as "What Makes a Good Corn Crop" is desirable. We decide first whether it is to be black-and-white or color and the approximate length. Our corn growing experts are consulted on the important, out-of-the-usual things that must be included, and about the right time to get these things. One of the experts may accompany the photographer on many of the trips to get pictures. When the pictures are all taken through spring, summer, fall, and perhaps into the winter, they are assembled in seasonal sequence with sub-titles between important operations. All scenes are cut to the minimum length and all bad exposures are eliminated. Careful previewing is done to catch all defects like perforated frames at end of roll, bad panning and jerky frames at beginning or end of a sequence due

* Specialist in Visual Instruction, Agricultural Extension Service, The Pennsylvania State College.

† Delivered at PSA Convention, Cincinnati, Ohio, 5 November 1948.

to dropping or raising camera before filming stops. Titles are made either on our black title boards using white letters or by sending them out for commercial production.

Not all of our films require the entire season to produce. In fact, we have made an entire short reel in one day. For example, we produced a film on "Making Lime on the Farm" in one day even though the full operation on any one farm required several weeks. We accomplished it this way: With the assistance of one of our very observing county workers we went into a valley where many farmers were piling up limestone and coal and burning it into lime for agricultural purposes. We found practically all stages of the operation from beginning to end, going on at one time. By filming selected sequences on six or eight farms, we had the whole story and a complete reel all made in one day and at rather small cost.

Since most of our films record actual processes and seasonal routines, a script is rarely prepared. A brief outline is used, however, to remind the photographer of the need for some close-up views and appropriate transition scenes.

Normally, the equipment used by the visual aids office for motion picture production is rather simple. It includes: 1) a 16mm motion picture camera either magazine or roll film type with one-inch f/1.9, a wide angle and a three-inch telephoto lens; 2) A heavy tripod with pan and tilt head; 3) A film editing device with viewer, rewinds and splicer; 4) An exposure meter; 5) A carrying case to hold accessories; 6) A filter to convert indoor color to outside use; 7) Four No. 2 floodlights in reflectors, and 8) Filing cans for extra film and reels and individual cans and mailing cases for each film placed in circulation.

We never try to dress our people especially for the movies. The women may insist upon changing to a clean dress but we urge that they do not put on their Sunday clothes. Men never think about what they are wearing if they are especially interested in their livestock or crops. When we are photographing harvesting crews, we try to select interesting personalities with some color in their clothing for the intermediate and close-up views. We select persons for close-ups very casually without obvious deliberation or discussion. In fact, many times we take the close-ups without even hesitating to ask the person selected if it is agreeable. We just tell them to go ahead doing the job as they normally do it. They are always pleased and cooperate with obvious pleasure. We rarely find anyone who will decline an opportunity to be "in the movies."

Pointers on Rural Photography

Many interesting points can be observed to improve rural pictures. For example, all long-legged livestock such as cattle and horses look better grazing uphill rather than downhill. Our most successful livestock pictures have been made by anticipating the movements of a herd or flock, selecting the best possible viewpoint with suitable background, and then allowing the animals to graze or move naturally through the scene while the movies are made. Hogs are the most difficult of all farm animals to

photograph in motion pictures because there seems to be no rhyme or reason to their movements. Chickens are a close second. If chickens are in the open, interesting shots can be taken of the birds at attention by making a noise something like the bark of a dog, or by a clap of the hands, but never make a noise like the hum of an airplane. That sound is too much like the buzz of a swooping hawk and they will take to cover in a few seconds.

In order to get the most interesting close-up shots of farm animals, it is necessary for the animals to become accustomed to the photographer's presence. This may require a half-hour or so. We have been most successful when we go into the herd with the owner allowing him to do the talking. We keep quiet because it takes animals longer to get used to your voice than your physical presence. After moving about quietly and slowly for some time, we have found it possible to photograph close-ups of heads at attention with ears up or grazing as close as six feet providing the cattle are hungry. If they are "full", they just roam about and take for the shade at every opportunity. Usually before 10:00 A.M. and after 3:00 P.M. are the better times to get farm animal pictures in summer. They are more hungry, are more anxious to get into the open areas, and the angle of light is better. Top lighting in mid-day is not as interesting as mid-morning or mid-afternoon lighting.

How We Use Movies

Not long ago I had the pleasure of discussing visual aids with a Chinese agricultural educator. Since he seemed especially enthusiastic about motion pictures, I asked him "Why?" He replied, "When I show motion pictures in China, the people walk in from 10 miles around, stand up for three hours to see the pictures and then ask for more. That's the reason I like movies."

We regard motion pictures as a medium for teaching agriculture on a large scale much as is done on a small scale by actual group observation of herds and flocks in field or barnyard. Tours have geographic limitations and field meetings often have seasonal limitations, but motion pictures, once produced, have neither. The usual farm tour is normally limited to the area which can be covered in one day and the field meeting is even more narrowly circumscribed. The motion picture or color slides have no limit of this kind. So long as you have electricity and a reasonably dark room—whether a barn, a home, or a hall—you can use visual aids day or night, summer or winter, town or country.

Movies Reach the Masses

Motion pictures will never replace tours and field meetings as educational media. On the other hand, it will never be practical, in Pennsylvania, at least to try to hold sufficient tours and field meetings to equal the year-round educating power and influence of our statewide use of motion pictures and 2" x 2" color slides.

One of our county workers makes this report of his motion picture experience: "We began taking motion pictures in 1935 using a borrowed camera. Four hundred feet of black-and-white film were taken that year. The effort was repeated in 1936 and in 1937 using color film. In 1938, our county office purchased a 16mm magazine

loading motion picture camera with f/1.9 lens. That year 1,150 feet of film were taken. New material was added in 1939. This film has been shown many times to 4-H clubs, agricultural organizations and civic clubs like Rotary, Kiwanis, Lions, and Bankers' Associations. This has given a broader picture of our activities than could be told in any other way. We feel this effort has been a good investment and decidedly worthwhile. We are now using pictures in at least two-thirds of our meetings. We have a 16mm sound motion picture projector equipped with a microphone so that when large audiences are present, our local pictures can be explained making a talkie out of silent film. We also use many silent and sound films from our State College and the U. S. Department of Agriculture."

The value of motion pictures in teaching agriculture lies in three facts: 1) Movies inject realism and record action which still pictures do not show, 2) More persons usually attend meetings when movies are announced on the advertised program, 3) The average farmer learns more about modern mechanized farming and livestock raising from clear, well-edited movies than from lecture programs without pictures. Many of our workers supplement their movies with well-selected still pictures in order to stress certain important farm practices.

Movies are especially valuable in 4-H club work. This is our work outside the classroom with farm boys and girls between the ages of 10 and 21 years. The value of movies in this work lies in the fact that motion pictures are more interesting to young folks than still pictures and better attendance is usually secured at club meetings when movies are shown. Likewise, good practices can be more effectively impressed upon the young minds by movies than most other forms of visual aids. The appeal of a motion picture according to our experience depends not so much upon whether it is silent or sound but upon the following three qualities: 1) Sharpness, variety from long shot to close-up, and timeliness of pictures shown, 2) Extent of localization either of the pictures or comments made during projection, and 3) Amount of reasonably true natural color in the film.

High-Grade Projection Equipment

In order to make the most of movies in our work, efficient projection equipment is essential. All our projectors

have 750-watt lamps and are from well-known manufacturers. We place great stress upon the screen. A beaded-surface screen is most effective. Portable screens and movie projectors are available for our workers to take to meetings from their offices in State College. In addition, most of our 67 county offices are well equipped with screens and projectors so that often the worker need take only his films when going from the College. Furthermore, over a thousand requests a year are filled by mailing films from State College to county workers who make good use of them because of the high-grade equipment available locally.

The films are very carefully checked each week or two so that breakage of films and other interruptions during meetings are practically eliminated. Since many of our films are the original film as exposed in the camera, there are numerous splices in a 400-foot reel. Splicing is very carefully done using good splicers and high-grade film cement. When rewinding we twist the film slightly with one hand to detect any weak splices. This has solved most of our breakage problems during projection.

Color Film More Effective

Color film is found so much more effective than black-and-white that most of the filming done since 1940 has been in natural color. Fast black-and-white film is still used to get movies in fairly well-lighted interiors such as livestock exposition arenas where floodlighting is impractical. We find the production of silent 16mm movies relatively inexpensive. We use from 75 to 90 per cent of the film exposed thereby cutting cost. We also expose 2" x 2" color slides and 5" x 7" black-and-white negatives of many motion picture subjects which also cuts down the overhead charge on the movies.

George Bernard Shaw is credited with saying: "The number of people who can read is small, the number who can read to any purpose much smaller and of those who are too tired to read after a day's work, the number is enormous, but all except the blind and deaf can see and hear."

Our audiences are very often made up of those "too-tired-to-read", hard-working rural people and no better way has been found to interest them in educational meetings than through the generous use of natural color, timely, localized motion pictures and lantern slides.

"Keep It Clean"

THE NEED FOR CONSTANT PHOTOGRAPHIC HYGIENE

BY STED JONES

DURING THE last year, in conversations with many darkroom enthusiasts, I have noticed a repetitious note creeping into every talk on the waste of time and effort in correcting the many troubles caused by pin holes

and spots. From these complaints I have concluded that modern photographic technique can, unlike Lot's wife, look backward with safety and profit.

Experience is the great educator. But its assistant teacher, drudgery, has turned many a promising artist to, if not a more lucrative profession

than photography, an easier one. Yet in much of the seemingly unnecessary toil there was good sound craftsmanship, which provided the foundations for most of our efficiency today, and if toil were more revered and practised, it would result in much improved photo-workmanship.

This is not an Old Timer's plea

for the return of the Waterhouse stop, the "Birdie" we so carefully insisted be watched, or flash powder. Far from it! We admit to laziness and love of modern equipment, which permits so much cutting of the labor of the past. And we admit our admiration of the James McNeill Whistler dictum, "Industry in Art is a necessity—not a virtue—and any evidence of the same, in the production, is a blemish, not a quality; a proof, not of achievement, but of absolutely insufficient work, for work alone will efface the footsteps of work." There is the opinion of a man willing to labor to avoid work.

Photographic Hygiene

I find that in order to fully enjoy a working system which demands the minimum of effort, it is necessary to practise constant photographic hygiene. One of my first positions in photography was lowly—in fact, so much so that my head was rarely above the level of the darkroom sink, as I was operating, bent in the easiest position possible, a mop, bucket of suds, various brooms, brushes, etc., all in the interest of cleanliness.

The darkrooms of my day were definitely black; walls, ceilings, everything; and with, of course, the usual light leak around the door to help out the so-called safe light. Every bit of equipment was good, practical material, though little removed in design from the Daguerre period. And all were wonderful dust catchers.

The elite of our establishment were the photographers, and when they descended from their well-lighted heights, holders in hand, to develop their latest masterpiece, it seemed to me that whenever they held up negative or print for inspection, they whirled like dervishes so as to get every possible drop of developer, hypo or other staining liquid spread on ceilings, walls and floors. Hypo showed up best on the walls, its splatterings proving that the workers then had just as much curiosity as those of today and could not wait until their work had thoroughly fixed-out to take a quick look.

After the nabobs had departed, I was left in command. First I took care of what was left over in the wash tanks or on the dryers and then started to clean. I went over every-

thing with a damp cloth so as not to start any dust, washed the walls and floors, then to the contact printers, the Elwoods, cleaned every bulb, and wound up by polishing every piece of opal glass to be found. When I was through, the joint was clean!

As I progressed in the craft and displayed enough sense to load a holder, that too became my department. I learned a holder had to be clean, dust proof, or there would be trouble. I've seen some unclean holders turn out cut film and glass plates that looked as if they'd been shot with a 20-gauge. Later, as my so-called career progressed, I was allowed to spot negatives and prints, a task I hated so much that it made me a very good cleaner and loader.

So much for the past, but let's not forget its lessons. The rules are just as valuable now. Today I have a beautiful lab. Gleaming white walls make it a pleasure to work in; blowers keep it cool; temperatures are well trained and filters keep the dust menace under control, but only so far as the air which is pulled into the plant by fans. Internal cleanliness must be strived for constantly, to avoid unnecessary labor.

Despite all these modern conveniences in my darkroom, it is no more efficient than my first one, if I do not keep it clean. And I mean not only the rooms and equipment, but the chemicals as well.

Here are the rules for a system which will eliminate 95 per cent of the irritating, laborious, corrective measures necessary to take in order to turn out an acceptable finished product. The darkroom must be as spotlessly clean as a hospital's operating theatre. Every receptacle must be chemically clean and should never be used without rinsing before and after every operation. Bottles for storing solutions should always be used for the same chemical. Thermometers need to be carefully cleaned before re-using, and let's not forget the hand towel, which, if analyzed, would show some trace of every chemical used in the plant. Disposable paper towels are the logical answer to this one.

Print tongs or hands, it makes no difference, must be rinsed after every immersion. The mixing of chemicals in the same room in which sensitive

materials are used or stored, while not the best procedure, is not a hazard if care is taken not to get dust particles into the air. As it is impossible to brush chemical powder off anything without getting some minute parts into the atmosphere, a damp cloth, used on the mixing bench and scales after a mixing job, will work wonders in keeping down chemical dust.

To probe further into avoidable sources of trouble, use of dirty, exhausted solutions is a contributing factor to poor quality merchandise. In fact, the possibilities of contamination are ever present in the darkroom if proper, though simple, precautions are not taken. Be it chemicals in solution, suspended in air, or just plain dirty solutions, all are trouble breeders; yet they can be eliminated by adherence to simple hygiene.

While, in the main, sloppy technique in the darkroom is responsible for most negative trouble, the camera is also often an offender and in need of critical inspection. A clean carrying case, a camera with lens, bellows, front and back shutters gone over to insure that they are impeccable, will of course provide much better negatives than those produced by a neglected outfit.

Summary

To sum up: a clean camera, followed by immaculate processing, will result from negative to positive in better quality with less labor. We are a very spotless organization and work hard at it, but that little bit of extra effort means little, if any, labor on negatives and prints. Few if any chemical troubles appear; hence no time is given to or wasted over needless work. I'm lazy, but willing to work hard to avoid labor. The doctors call it preventative medicine in their business; in mine I call it preventative exertion.

"Keep it clean," our motto, provides many extra hours for fishing, hunting, good books, leisure to study or go to the theatre, or just to sit on the porch letting the breeze blow the smoke from your pipe in and out of your whiskers and over your bare toes, while a warm sun brings out the beauty of a late afternoon sky you'd love to shoot if you had the time and energy.

Television Brings Opportunity

BY KARL A. BAUMGAERTEL, APSA

SERIOUS amateur photographers often make the mistake of considering themselves a numerically important part of the picture-making public. Actually only about two per cent of the well over 20,000,000 people making photographs of some kind in this country give their own photographic activity any serious thought.

While much has been done to improve the situation, we have only scratched the surface. Much, much more is yet to be done. We must make the general public aware of the possibilities of the medium they treat so lightly.

The greatest problem facing photographic groups and individuals interested in the advancement of photography has been the lack of suitable means of reaching the great majority of picture-takers. The long-needed instrumentality is now being made available.

Past Experiences

In the past, exhibitions have done a great deal of good and every such show, when held in a museum, library or other suitable public place, has aroused its share of interest and has awakened thought. Where such shows have been held by a photographic group, new names have invariably been added to the list of members of the sponsoring organization.

Competitions have not been so successful. Newspaper

How television can stimulate a wide interest in photography through entertaining yet educational programs

and other competitions designed to reach the general public, engender an interest in the prizes offered but seldom create any lasting desire for the improvement of the entrant's photographic output. Magazine competitions, especially those in the photographic magazines, usually reach those already interested in photography and therefore do not answer the purpose being considered here. Photographic dealer campaigns, with their unfortunate commercial connotations, sometimes overstressed but never undeserved, haven't reached the right people either.

The trouble with most methods of reaching the public is that they call for a very conscious effort on the part of the individual. What has been needed is a means of literally placing the matter right in their hands without any exertion on the part of the recipients.

Radio has had some success in this regard. The all too limited number of photographic programs that have been given over the strictly audible form of broadcasting have had good listener response. Photography being



A pioneering television program on photography was presented by Austin Town CC of Chicago on Aug. 11, 1944. The model shown on the screen is Ruth Dexter.



Emmett E. Smith, former president of Austin Town CC, discussed pictorial photography in the pioneering program given over Station WBKB in Chicago in August 1944.

visible, ordinary radio leaves much to be desired, although it has made photographic information available with little or no effort on the listeners' part.

Being visual as well as oral, television is now bringing us a new approach to our problem. At present the limited number of transmitting stations and receivers does limit our opportunity, but the medium is growing so fast that it won't be long before television becomes readily available.

Use of Still Pictures

Much has been said about the use of motion pictures in television, but little has been done about the use of still pictures, although the possibilities are great and they fit into the economic structure of the new art. Not generally known is the fact that the first steps have already been taken and the possibility of using still pictures in many ways has been well proved. We should make use of the facilities where they are available. And where not yet available, they soon will be and we should be prepared.

As far as is known, the first use of television by an organized group of amateur photographers was on August 11, 1944, when the Austin Town CC, of Chicago, staged a program over WBKB of Chicago. This was a half-hour program consisting of a general discussion of pictorial photography, an exhibition of members' prints, and a demonstration of photographic technique staged with the aid of a capable professional model and actress, Miss Ruth Dexter.

The discussion and a searching criticism of the prints being televised was carried on by the club's past president, Emmett E. Smith, a noted artist and photographer. Producer of the program was Jack Elliott, also a member of the club, who was responsible for the idea and arrangements. John R. Whiting and Rennie Weber were selected as the official photographers and made a fine photographic record of the occasion. The club was fortunate in having talent available, as the finding of capable individuals to handle such a program is always a problem. Special care must be used in selecting models.

Another important path-finding step was taken on October 27, 1947, when the St. Louis CC televised prints from their Third International Mississippi Valley Salon over Station KSD-TV. This was probably the first time that prints from a major photographic exhibition were put on the air.

President Barry Telfair opened the program with a few words about the club. Publicity Director Larry Gray, who had arranged for the program, then gave a very brief talk, explaining the salon. (Introductory remarks should always be very brief if you want to hold your audience.)

Gray then introduced Paul K. Pratte, APSA, one of the print judges, who was questioned regarding the problems of judging. Throughout all this, the television camera was concentrated on the speakers. The camera was then focused on the easel holding the prints, and the judge and the master of ceremonies discussed the prints, bringing out such points as why they were considered salon prints, something about the making of them, and how the less advanced photographer could profit from the examples shown.

Although the exhibition included a color slide section

of major importance, no attempt was made to show any of the slides over the air, due to time limitations. However, Norman R. Brice, the Salon Director, tells us that slides could have been included as the station was equipped to handle them. Slides, when used, are projected in the customary manner and the television camera is focused on the screen. Present-day commercial television being a monochromatic medium, the color is lost but properly selected slides can be made into an impressive program.

Programs Must Be Elementary

While there have been other televised demonstrations of photographic possibilities, these pioneering programs at Chicago and St. Louis are doubly important, not only for their educational and entertainment value but because they have pointed out ways for the future use of the medium. Because they have great merit, similar programs should be arranged as often as possible. However, it should be realized that such programs are much too advanced to really reach the huge rank and file of the photographically illiterate and that something much more elementary is needed. Besides, salons are comparatively few in number and would seldom be available, and those interested in pictorial photography as an art form have other sources of knowledge and will make an effort to use them.

What is needed is "painless photography." This will require good showmanship, as an audience should be made to feel that they are going to be entertained, not educated. We must be subtle in introducing the educative features of our program, although the actual program can be quite broad in its general approach.

The use of live models, especially pretty girls and attractive children, will help a great deal. We can visualize a possible program, starting with the appearance of a personable young woman making an appropriate remark to awaken interest. The program will then be introduced by the station personnel, and the body of the program will follow.

Instruction should be by example. Using models, we can show how the average snapshotter would make the picture, and then show what can be done to improve it. Possibilities are limited only by the number of errors made by the average picture maker, and as these seem to be endless, we have plenty of material available. If practical to prepare in advance, we can show "before and after" prints of each setup.

No attempt should be made to call this type of program a "school of photography." As seems clearly indicated, it should be handled by an organized photographic group. The program would be of special value to a camera club which already has a photographic school, as it could be used as a publicity medium to attract pupils. It is important, however, that any publicity be placed at the end of our program rather than at the beginning, where it might cause the loss of some of our audience.

Besides the many other opportunities available to groups, there are others which individuals can take advantage of. Professional photographers have already found a niche in television. There is plenty of room for everyone. Use your imagination. Good ideas should pay off well!

CHESTER W. WHEELER, Hon. PSA, APSA

By JACK WRIGHT, FPSA



Leon Craig Forge

CHESTER W. WHEELER, HON. PSA, APSA

WHEN MOST of us think of employees of the Eastman Kodak Company, we think of men and women who have what amounts to a heaven on earth. Eastman employees, we think, spend all their time working at the most fascinating hobby in the world. They have all the expensive photographic gadgets they can use (no doubt supplied free by their company) and really live the life of Reilly. There are, however, other things which Eastman executives and workers do beside take and develop pictures.

Chester W. Wheeler, Hon. PSA, APSA, for instance, is cost accountant for the Hawk Eye Works of the Eastman Kodak Company. It is his job to keep track of how much each operation of the concern costs. This may sound like prosaic work. However, it's mighty important, for if enough operations of any company get out of line that company is likely to go out of business soon.

Mr. Wheeler was born in Rochester and was educated in the Rochester public schools and the Rochester Institute of Technology. He farmed for two years and then became a draftsman. He went to work for Eastman in 1924 and has been there ever since, working as an industrial engineer and with cost and budget control problems.

If Wheeler's daily work does not involve glamorous projects with glamorous gadgets, at least he puts in a good many happy hours in the evening and on week-ends following various photographic pursuits.

Mr. Wheeler first became interested in photography in 1920, when he purchased a folding vest pocket Kodak. According to his own report his early results were disappointing as to subject matter and technique. "It was not until I went to work for Kodak and joined the Kodak Camera Club that I started to make progress," he said. "There I learned to develop and print and finally learned something about photography."

Membership in the Kodak Camera Club gradually led Mr. Wheeler into organizational work of various kinds. He has held practically every office in the Club, including president. He has served several terms as chairman of the Rochester Salon. He has also served as a member of its jury. His activities in the Hawk Eye Camera Club have been equally numerous.

It has been with the PSA, however, that Chester Wheeler has really "gone to town" as an efficient and untiring worker. He was treasurer of the Associated Camera Clubs of America, which became the PSA. He

has been chairman of the PSA Nominating Committee three times. He was a delegate to the General Assembly for four years. He was chairman of the Continental Print Contest for three years and helped form the Rochester Technical Section. He has been a director of the PSA for more years than anyone can remember. He was chairman of the Annual Convention in Rochester in 1946. At present he is a trustee of the Permanent Print Committee, chairman of the Elections Committee and member of the Board of Directors.

A man does not give that much time and effort to an organization unless he strongly believes in it and its future. Concerning the PSA, Chester Wheeler said:

"I have known and respected all of the PSA presidents and have known and liked most of the other officers and directors. I have seen the Society grow from a handful of camera clubs and 100 Charter Members to the present thousands. I have attended many, many board meetings, conferences, discussions and conventions devoted to PSA and its problems. I am thoroughly convinced that if the average member expended one percent of the effort put in by officers, directors, committee chairman and workers, we could become a great and powerful body for the good of photography and the membership."

You must not gather from the above, however, that Mr. Wheeler devotes all his photographic time to organizational work and none to the making of pictures. The making of beautiful landscape pictures is one of his main photographic interests. Prior to the war he gained an excellent salon record which he plans soon to augment until he becomes a four-star exhibitor. Other photographic ambitions are: to send to only 10 salons per year and have 40 prints accepted, to make some good abstract pictures, to learn to make good color prints, to print and classify all his negatives, to make a photographic scrapbook and to complete his darkroom.

In addition to these, he admits that when some job having to do with organizational activities comes up he will doubtless take it on, albeit against his will.

All of which seems to indicate for Chester W. Wheeler a continuance of a busy and active photographic life!



CADENCE DOWN THE OLD ROAD

J. P. Richardson

From the Columbus Salon



GRANDPA ENTERTAINS

Irma G. Haselwood

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SALON PRACTICES

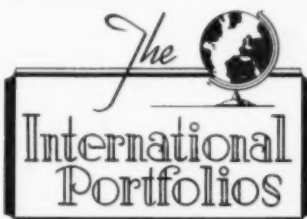
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1528 Walnut Street, Philadelphia 2, Pa.



MRS. FRANCES S. ROHSON, *Associate Editor*

The First Anglo-American Medical Portfolio, now circulating in England and in this country, had its inception during the visit of Dr. Peter Hansell, FRPS, of London, to the U. S. in the summer of 1948. While in Chicago he met Burton D. Holley, who at that time was Director of PSA International Portfolios. Both of these gentlemen became enthusiastic regarding the possibilities of a portfolio for the medical field in their respective countries. Upon his return to England, with the approval of the President of the Royal Photographic Society, Dr. Hansell was able to obtain the sponsorship of the Medical Group of the Royal for the activity.

The General Secretary of the English group is Cecil J. Blay, FRPS, FRSA, APSA, of Reading, England; with Miss Sylvia Treadgold, Department of Medical Illustration of Guy's Hospital, London, as the Secretary of the First Circle.

In this country, Director Holley was successful in obtaining as General Secretary a leading medical artist and photographer, Leo C. Massopust, Director of Medical Art and Photography at Mar-

quette University School of Medicine. Mr. Massopust is also Editor of the *Journal of the Biological Photographic Association*.

Some excellent examples of medical photography were contained in both portfolios, including color prints. The subject matter was quite diversified and should prove interesting to all members of the circuit.



LEO C. MASSOPUST

The present members are:

ENGLAND:

Miss Sylvia Treadgold, Secretary, Guy's Hospital, London.
Miss Daphne Marshall All of London Hospital,
Mr. Peter Broadbery Whitechapel E. 1.,
Mr. Raymond Rulldick London.
Mr. John King
Mr. Bob Gallup
E. P. Brain: 67 Graywood Park Road, Quinton, Birmingham.
Dr. Robert G. W. Ollerenshaw: Department of Medical Photography, Manchester Royal Infirmary.
Joseph F. V. Larway: Sheffield Royal Infirmary.
John A. Fairfax Fozzard: Department of Anatomy, University of Cambridge.
John Gregory Williamson: The Children's Hospital, Ladywood Road, Birmingham 16.
Josephine Hunt: Royal Cancer Hospital, Fulham Road, London S. W. 3.
Dr. H. Mandinwall: Dept. of Clinical Photography, Royal Dental Hospital, Lancaster Square, W. 1.
Dr. Peter Hansell: Department of Clinical Photography, Westminster Hospital Medical School, Horseferry Road, London, S.W. 1.

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Dr. E. Malcolm Stevenson: 1469 Poplar Avenue, Memphis 4, Tenn.
John J. Butler: Rochester General Hospital, Rochester 8, N. Y.
H. Lou Gibson: Eastman Kodak Company, Rochester 4, New York.

PSA INTERNATIONAL PORTFOLIOS

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

- 1st Dominican-American
- 1st Egyptian-American
- 1st Costa Rican-American
- 1st Netherlands-American
- 1st Belgian-American
- 2nd South African-American
- 2nd Swedish-American
- 3rd French-American
- 3rd Australasian-American
- 3rd Cuban-American
- 4th Canadian-American
- 5th India-American

For information, write to Director of PSA International Portfolios, Ralph A. Ross, c/o Chas. S. Lewis & Co., 2207 Pine St., St. Louis 3, Mo.

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 Anthony Canedo; U.S.N. Medical School, N.N. M.C., Bethesda, Md.
 Harold Simmen, D.D.; Carter Bldg., Woodbury, New Jersey.
 Wardlaw W. Hammond; 6332 Drexel Road, Philadelphia 31, Pa.
 Dr. Thomas B. Noble, Jr.; 4360 Pennsylvania St., Indianapolis 5, Ind.

Readers of *The Folio* will be interested to know more about Leo C. Massopust, FBPA, American General Secretary of the Medical Portfolios, the first of its kind as an international activity in photography.

In the December 1948 issue of the *BPA Journal*, appears the following about Leo Massopust:

BPA ANNUAL AWARD FOR 1948

The Award, to consist of a lettered scroll and jeweled key, was given with the following citation: "Anatomical Artist, medical photographer and radiographer, he has extensively contributed to the aims, activities and ideal of biological photography. As an artist, he has demonstrated talent that reflects his genius for meticulous anatomical detail. As a photographer, he has for years produced outstanding examples in the fields of still photography and photomicrography that have materially aided the teaching staff of the medical school where he has his laboratory. His contributions to the use of infrared photography in the study of the superficial venous system have recently led to its diagnostic application in the clinical detection of mammary malignancy. In the study of capillaries from a physiological and pathological standpoint, he assisted materially in the preparation of photographic and x-ray studies that have become invaluable as teaching material."

"As an editor, he has had the often thankless task of maintaining a most worthwhile journal for the Biological Photographic Association. His loyalty, breadth of view, ability to overcome inevitable obstructions in publications that result in 'on schedule' production, is well deserving of the recognition of the Association. The interests and almost the 'life blood' of the Association are represented by the Journal, and our Editor and fellow associate."

"The Board of Directors of the Biological Photographic Association name Leo C. Massopust, FBPA, of the Marquette University School of Medicine, first Annual Award Winner—Edmund J. Farris, President."

Report from Sweden

The following report by Ken Lindenberg, Pictorial Division Representative to Sweden, was recently received by Burton D. Holley:

At last we have seen the much-talked-of Hasselblad camera. On April 29th, the season's last club night of the Gothenburg CC, the camera was on display for the members. This was the first official showing in Sweden, and if you remember the fact that this camera is produced in Gothenburg and already was on display for the general public in the U.S. *six months ago*, you cannot say that this first showing of the Hasselblad in the city of its birth came a day too early!

Mr. Victor Hasselblad, producer of the camera bearing his name, and a PSA member, demonstrated the camera, together with glimpses from his tour of the U.S., the latter with the aid of a slide projector and Hasselblad-taken color slides and snapshots.

The Hasselblad is a trim job. Still, it is expensive. However, if anybody wants a camera of the $2\frac{1}{4} \times 2\frac{1}{4}$ type, which is really "tops," this one is worth the money it costs. What the Rolls Royce is among automobiles, the Hasselblad is among cam-

eras of its size. And why shouldn't it be? It is a product of the most skilled Swedish workmanship, combined with the resources of the American Eastman Kodak Company, which contributes parts of such importance as the lenses and the Ekalite viewing screen.

This is a striking example of the cooperation of industries in different countries in order to make a product of top quality. There is no competition or rivalry between these two industries; only the desire to produce together a better product for better photography and for the convenience of the customer who buys it—just one more step towards international cooperation and friendship on an equal basis.

As in the U.S., even here voices are heard against the increasing bulk of photographic competitions and exhibitions. (See *PSA JOURNAL*, 1949 Annual Issue, Page 582, "I Had a Dream," by Grant Duggins, FPSA.) It is felt that too much competing, too much exhibiting, as well as too much looking at pictures, tires the public as well as the photographers, and the belief is growing that fewer exhibitions and a more critical selection of picture material would help to raise the now-static standard of pictorial photography. Among the critics who are advocating this point of view, is even the editor of the widely-read Scandinavian magazine *FOTO*, Mr. Lars Wikman.

One indication of this thought is the fact that newcomers in the pictorial field, those who never competed or exhibited before, often produce pictures of much higher quality than the average, but retrogress as soon as they become "veterans" in this field. To stress this I can mention that an exhibition, recently held in Stockholm and Gothenburg, called *UNGA FOTOGRAFER (YOUNG PHOTOGRAPHERS)*, created quite a sensation when it displayed some really new aspects and styles of the photographic art. None of the exhibiting lensmen was more than 23 years of age.

English Portfolioists

A member of the 1st Anglo-American, Frank W. Knight, FRPS, AFPSA, of Leicester, writes Lewis T. Reed: "We have had a very disappointing summer over here, very little sunshine and plenty of rain and winds of rather low temperature. My wife and I have just returned from a holiday at the quaint little town of Fowey (pronounced Foy) Cornwall. We could not get around much, as my private allowance of petrol for the whole summer was only just enough to get us there and back, with none to spare for cruising around. The roads in that part are not good either. Plenty of them are not wide enough for even the smallest of our cars to pass. If you meet another car, one of you must back until you reach somewhere to pass."

Taken from the notebook of the 4th Anglo-American Portfolio are remarks by Richard Parkin which are very pertinent to present-day exhibition participation. "It has been my experience that too many people are looking for exhibition pictures.

They are trying to produce stuff that will pass the selection committee, with the result that their efforts are being guided by what has been exhibited before, and their interest in the subject depends entirely upon whether the subject gets hung or rejected. This means that they are not trying to please themselves first, but the selection committee, and even selected results remain hopelessly impersonal. These results usually attract attention but do not hold it for any length of time. Like the popular song, it is soon outmoded. If photographers would forget all about exhibitions until they had finished pictures of the subjects they prefer, rendered as they prefer them, I feel we would see better pictures, though probably fewer. Would we like them? Perhaps, but in any case we could appreciate them as a personal expression of the artist and his moods. I want to see pictures that you like rather than what you think I'd like. Then I feel we would know you by your photography, personally. I often wonder when I see pictures that are plastered over the back with exhibition labels which side of the print gives the author the more satisfaction!"

And right here, let the International Portfolio Associate Editor interject a remark: Let us consecrate our portfolio work to making original, better, more personalized prints, if possible. Let us try to express our own personality through our prints, in the friendly portfolio groups to which we belong. Let us discuss the salience or interest of these prints, and try our best to make of them the best products we can, after they come home from the circuit. Then, let's send them out to salons and see what happens. Salons exhibiting is, as a rule, a deterrent to original work. We fear the judges. Let us send in prints in spite of the salons. Our portfolio contacts will give us courage. And if we persist, we may find ourselves winning in salons in spite of the preconceived views of some judges who are set in a pattern. If we do not win, we have the satisfaction of having expressed ourselves rather than having copied someone else. "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man."

South Africa

The only monthly magazine devoted entirely to photography which is published in South Africa is the "South African Photography." To Nat Cowan, Pictorial Division Representative for the Union of South Africa and General Secretary of the South African-American Portfolios, goes credit for furnishing this magazine with its first report on the Portfolios. In its February 1949 issue are reproduced many of the American prints of the First Portfolio.

Mr. Nat Cowan says the late arrival, due to postal delays, of the American portfolio turned out to be what must be a happy augury of photographic things to come, coinciding as it did with the beginning of a New Year as well as a new era of goodwill and fellowship among the pictorialists of two great countries.

If this portfolio is a sample of what might be expected from future circles, he says, then they are ready for a photographic feast. Before introducing the prints and makers, he mentions the messages of good will from America with which the portfolio notebook opens. He explains to

his fellow South Africans, that the portfolios are part of the activities of the PSA Pictorial Division, and he quotes greetings from Burton D. Holley, APSA, Chairman of the Division. Mr. Holley writes: "Of all the countries in Africa the ties between the Union of South Africa and the U.S. are, I believe, the closest. The establishment of this pictorial photographic portfolio interchange will do much to cement these bonds." Greetings from Ray Miess, the (then) Director of International Portfolios, include among other things the following message: "It is a privilege and pleasure to extend official greetings to our friends in South Africa, and to tell them how pleased we are to inaugurate this exchange of photographic work between the photographers of our respective countries. May this circle be the beginning of many more photographic activities in the future, and may it justify its existence by adding a little to the cause of international friendship all over the world."

The third message is from the American General Secretary, Frances Robson, APSA, who in her remarks, so Mr. Cowan says, expresses the spirit underlying the whole idea, embodied in her paragraph in the portfolio notebook: "The notebook is our informal medium for expressing our ideas, ideals, aspirations, our interests other than those listed in the biographies; our messages to our 'opposites', any formulas we may wish to give, relative to photography in general or the prints in the portfolio in particular. We want this to be a live part of our portfolio. Everybody should write in the notebook and make it informal and in full. We are going to be friends. This points the way."

There follows a detailed biography, taken from the notebook, of each American member of the portfolio. At the end of the article, Mr. Cowan states that the portfolio will not only be circulated among its members, but in the sponsoring societies as well, the Johannesburg CC, and the Johannesburg Photographic Society. Since this issue of the magazine, another photographic organization has joined the sponsor-group, the Durban CC, and the Second Circle has been formed, with A. D. Bensusan, FRPS, APSA, as its Secretary.



DR. GLENN ADAMS, Associate Editor

The Hong Kong Exhibit, a 50-print Chinese Show, the work of ten Hong Kong photographers, has just arrived from S. K. Yuen, General Secretary for the PSA International Exhibits in Hong Kong. Most of the prints are unmounted, but as soon



One of the outstanding Swedish prints from the Swedish-American Portfolio.

as they are mounted they will be sent to Geo. L. Kinkade who arranged the Washington Council's exchange show which, incidentally, has now been received in China. Difficulties in that war-torn country make it quite likely that the Washington Show will be held pretty close to Hong Kong. The Hong Kong Exhibit, when the Washington Council is through with it, will be added to the list of foreign shows now being widely circulated here in U. S. The Francis Wu show, also from Hong Kong, is in great demand by clubs and councils all over the country and will not be available to other clubs until later in the Fall.

Both of the Chinese shows exhibit a high degree of imagination on the part of the print makers; they have a knowledge of composition and photographic technique which many Americans would do well to study.

Several American shows are almost ready to be shipped abroad. M. M. Deaderick has a Southern California Council show almost completed; L. B. Harney and P. H. Oelman of the Cincinnati Council, have a regional show about finished; while the St. Louis Council is preparing a second show to be sent abroad. Other Councils or group of clubs in the United States are invited to contact the Director, Interna-

tional Exhibits, as additional American shows are desired.

Foreign shows are expected in the near future from Spain, Italy, Argentina, France, Costa Rica, etc., and new exhibits will be shipped from these countries to America before the first of the year.

The Ghandi Show sent to America by D. C. Engineer, APSA, of Ahmedabad, India, is now ready for shipment to Argentina, and from there will be shipped back home to India.



DR. C. F. COCHRAN, Associate Editor

Eldridge Christhilf, Director of the American Portfolios, announces that the increased cost of operating the two 'king

size" portfolios—Star Exhibitor and Control Process—has made it necessary to increase to \$2.00 per year the membership fees for these portfolios, effective July 1, 1949.

The enrollment fees in all other American Portfolios will remain at \$1.00 per year.

Specialized Prints

In practically every circuit of every Pictorial Portfolio there is a print which does not belong there. This statement needs clarification. We have all seen straight portraits included in a Pictorial Portfolio. There is no law against this, of course, and it is quite likely that one person would consider a "straight portrait" was honestly intended to be "pictorial." There is a fine line of distinction in the determination of what constitutes a pictorial picture, but it is generally agreed that there are such things as pictorial portraits as distinguished from just portraits. A member of a portfolio who includes a portrait, no matter how well done, in a pictorial portfolio is not getting the maximum benefit of criticism and help such as he would get if the same portrait were included in a portrait portfolio.

What has been said about portraits also applies to a great extent to other specialized prints such as nature and control-process. There is also in process of organization at this time, portfolios for two other specialized fields in color-print and photo-journalism. It is obvious that a print in any one of these categories can be pictorial but the fact remains that if it were included in its proper group the maker is more likely to benefit.

This is not an order, or even a suggestion, to exclude specialized prints from the Pictorial Portfolios but rather a plea for you to also join a group which may represent your specialized interest. Incidentally, if you think one portfolio is helpful and enjoyable; two are better. Or three. Or four. Some month we will tell you about a man who belongs to ten.

Star Exhibitor Folio

If you have been fortunate enough to be a winner of the PSA Award of Merit, this is a special invitation to you to enroll in the PSA Star Exhibitor Portfolios. This activity has been set up especially for Pictorial Division members who have won the Award of Merit.

The Star Exhibitor Portfolios are patterned after the PSA Pictorial Portfolios which are bringing so much enjoyment and help to PSA members all over the U. S. All prints in the PSA Star Exhibitor Portfolios are of salon caliber; mounted on 16 x 20 standard salon mounts. They may be pictures that have had a fair number of acceptances but about which you feel improvements could be made. The Portfolio will bring you help and suggestions from 14 other Award of Merit winners.

They may be untried prints on which you are anxious to get reactions from other salon exhibitors. In other words, the PSA

Star Exhibitor Portfolio stands ready to bring you help and counsel. Why not come into the activity; you will enjoy it.

Upon enrolling you will be supplied with a technical data folder to accompany your initial print. The print should not be sent in with the enrollment. When 15 prints have been received from different sections of the U. S. a Circle will be set up. This will cover as much ground as possible with no unduly long jumps between stops, although this may not always be possible, especially in the far west. The Portfolio will visit you two times a year.

The enrollment fee is \$2.00 per year. Enrollment should be sent to Eldridge R. Christhill, Hon. PSA, APSA.

Medal Awards

Another winner of the coveted Portfolio Medals! Once again we go to Springfield, Illinois, for our winner, Evelyn M. Robbins, of the Capitol City CC. Her print, "Invitation," was hung in the First Illinois State Fair International Salon.

The picture shows a bouquet of flowers across a sheet of music and beside the flowers are two tickets for a concert. The picture was first tried with a corsage of baby orchids in an attempt at high key but was not successful. Later it was tried with gladioli and it was this print, which traveled in Pictorial Portfolio No. 48, that was accepted and hung at the Salon. Incidentally, another portfolio print of Evelyn's was hung in this same salon so she was doubly sure of winning the medal. The other print was a table top entitled "Day's End" which had traveled in Pictorial Portfolio No. 15. It showed an old monk sitting in his cell with a candle burning on the table. The figure of the monk in reality was a book-end 9" tall of ivory colored pottery. The background was corrugated board and the bars at the window were toothpicks. The table was a small block of wood and the candle was one of the size and type used on birthday cakes.

Another winner of a Medal Award is Florence M. McGee of Houghton, Michigan. Her print, with no title as yet, was accepted and hung in the Third Great Falls International Salon. The print had traveled in PSA Pictorial Portfolio No. 28.

Miss McGee writes that the picture was the result of a club assignment on "Tracks". It was taken in her favorite stand of evergreens at the edge of town, about five blocks from her home. The day was a beautiful one and the freshly fallen snow was full of texture and sparkle. Miss McGee had gone out looking for animal tracks, and in the event that she failed to find these tracks, decided to make snow-shoe tracks. In an opening among the trees she found instead the small "snow balls" that became her subject. They were made by pieces of snow falling off of the low branches and rolling down a slight slope leaving tracks in the snow.

In closing her letter Miss McGee has written:

"I certainly feel that my portfolios have given me a better idea of print quality and have made

it possible for me to turn out improved work. Living as I do in a very small town off the beaten path, the portfolios and the PSA Traveling Shows for clubs are the only means that I have for expert criticism and a look at good prints. PSA has definitely broadened the horizons for me."

Share the Wealth

A goodly share of the new members of the portfolios and of PSA come into the ranks because they have seen and enjoyed a portfolio of a friend. It is probably the rule rather than the exception that when a member gets his portfolio he calls in a few friends or at least shows it to those friends who happen to be handy. The Portfolio Camera Clubs are based on this very idea.

The portfolio arrives and here we are. We must get the comments written and maybe make that print which isn't ready yet in spite of the warning post card which arrived from the secretary several weeks ago. Calling in friends may represent a bit of a chore. You can always call them the next round. But do not kid yourself. The next round will find you just as busy.

There are many of us who think that even the worst portfolio is a quality product. Membership in a circuit is a thing of pride. Make the effort; call those friends and share the wealth of this association with 15 other swell people. (Fifteen others is right, if we include the commentator!) It is not a bad idea to show off your connections all over the country to even your non-photographic friends. This may be just the contact that will infect another victim with the insidious virus of silver halides.

Of course if you want to be stingy keep the thing to yourself and do not show it to anyone!

To Mount or Not to Mount

The popularity of mounting entries in portfolios has grown, as we have mentioned before, until it has become rather a problem, especially in the West where the stops are so far apart. Let us repeat the request that if you mount your prints for a portfolio entry please put them on light weight mounts.

A possible alternative to mounting has been suggested by David Stanley, APSA, the Commentator of Pictorial Portfolio No. 27. Mr. Stanley suggests that if a full 11 x 14 sheet of paper be used all of the advantages of mounting can be gained by the use of wide margins. For example, an 8 x 10 print made on 11 x 14 paper provides a wide margin which creates the illusion of a full 8 x 10 print mounted on an 11 x 14 mount.

The above suggestion would solve the problem of weight but whether this method is adopted or not we want to emphasize the desirability of not using HEAVY mounts.

Are Photographs Films?

It happens that the cases in which portfolios are shipped very much resemble the cases in which motion picture film is

shipped. To the non-photographic mind of an express company employee "pictures" and "films" are practically synonymous.

Most of you have probably had the experience, when presenting a portfolio for shipment, of the express man writing "films" on the form. This is a natural and understandable mistake and ordinarily would make no difference whatsoever. The package could be labeled genuine handwoven belt buckles with artificial coloring added and it would not matter in the least as long as the portfolio was delivered to the proper destination.

There are instances, however, where mis-calling "pictures" for "films" can have inconvenient results. There is a regulation which states that motion picture film may not be held by the Express Company for more than 24 hours. This dates back to the old days of nitrate film when such a package constituted a serious fire hazard.

If for some reason a portfolio is not deliverable on the first try, it should be held at the Express Office and the consignee notified by mail. This is what happens if the contents of the package are given as "photographs." If, however, they are labeled "films" the old rule is evoked and the package is returned to the sender causing a sizable delay and additional expense. This has happened in only a few instances but with our constant effort to maintain a rather tight portfolio schedule this is one possible delay which may be avoided. The added expense may be another argument.

So watch your express man. Insist that he properly specifies the contents of the portfolio case as "photographs." It is a small thing to do, but may save you embarrassment.

Do You Use 35 mm.?

In spite of the trend toward larger negative sizes there are a great number of serious photographers who for one reason or another prefer the advantages of miniature cameras.

It has been suggested that there probably would be sufficient interest among 35mm workers to organize a portfolio limited to the smaller negative size, perhaps Bantam or smaller. It has been the policy of our director, Mr. Christhill, to provide specialized portfolios for any group which exhibit sufficient interest.

If you use a miniature camera and you feel that the bond of understanding between users of miniature is strong enough to sustain interest in a specialized portfolio of this nature, we would like to hear from you. If you would like to belong to a portfolio with 14 other mini-workers write to Dr. C. F. Cochran, 3946 North Lawn-dale Ave., Chicago 18, Ill.

PSA Portrait Portfolio No. 13

Harry Iron, Menasha, Wisconsin
Arthur Stensvad, North Platte, Nebraska
Joseph Dana Roberts, Seattle, Washington
Leota M. Tucker, Mt. Carmel, California
J. Philip Bambara, Los Angeles, California
Ben Knutson, Alamosa, Colorado
Bob Taylor, Cordell, Oklahoma
Larry Wilson, Streator, Illinois
H. G. Balthasar, Cincinnati, Ohio

John H. Goldberger, Brevard, North Carolina
Melbourn A. Foreman, Waynesboro, Pennsylvania
Alfred Weber, Bridgeton, New Jersey
Kenneth E. Gordon, North Syracuse, New York
Robert L. Basiger, Lima, Ohio
Mrs. Laurie Markuson, East Lansing, Michigan

PSA Pictorial Portfolio No. 66

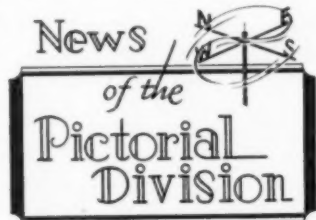
William Fossat, Helper, Utah
Mrs. Lee Marshall, Seattle, Washington
J. Philip Bambara, Los Angeles, California
Dr. Donald W. Johnson, Ridgecrest, California
R. L. Fletcher, Lubbock, Texas
Robert K. McLean, Decatur, Illinois
Ben B. Quilling, Georgetown, Kentucky
Major Walter L. Norrby, Camp Gordon, Georgia
Henry J. Mahlenbrock, Teaneck, New Jersey
Edward C. Dorsey, White Plains, New York
Malcolm Jungquist, Corning, New York
Everett F. Reed, Jr., Niagara Falls, New York
Chester P. Kelly, Erie, Pennsylvania
Robert L. Basiger, Lima, Ohio
Melvin E. Estey, Hagerstown, Indiana

PSA Pictorial Portfolio No. 67

Norman Marwardt, Wauwatosa, Wisconsin
Paul R. Helbig, Minneapolis, Minnesota
James Falconer, Sioux Falls, South Dakota
John N. Mosch, Great Falls, Montana
Kenneth D. Learned, Burlingame, California
Le Cook, Salt Lake City, Utah
Miss Mary R. Turner, Sioux City, Iowa
Irislight Shumway, Palmeg, Illinois
Arthur E. Anderson, Chertonton, Indiana
David W. Hendricks, Cincinnati, Ohio
Howard A. Yost, Scranton, Pennsylvania
Joseph W. Urbanek, Jersey City, New Jersey
Donald F. Munson, Windham, New York
R. K. Valentine, Erie, Pennsylvania
Henry C. Hertz, Jr., Jackson, Michigan

PSA Pictorial Portfolio No. 68

Dr. Charles M. Blackburn, Rochester, Minnesota
Howard J. Hill, Plymouth, Indiana
Melvin F. Cigar, Asheville, North Carolina
Julian A. Maddox, Atlanta, Georgia
Charles R. Knight, Winter Haven, Florida
Charles W. Lawrence, Georgetown, South Carolina
Bryant E. Baker, Allentown, Pennsylvania
Mort Goldman, Tom's River, New Jersey
Carl K. Shirashi, New York, New York
A. G. Wielkiewicz, Three Rivers, Massachusetts
Roger Tracy, Wolfeboro, New Hampshire
Henry C. Sollman, Cobleskill, New York
Malcolm Jungquist, Corning, New York
Neal Schreier, Kalamazoo, Michigan
Thomas L. Daughaday, Winnetka, Illinois



W. DOVEL LE SAGE, Associate Editor

Several new appointments to the Pictorial Division organization have been announced by Chairman Holley.

William E. Chase, APSA, of St. Louis, has been appointed "Assistant to the Chairman for Pictorial Division Services". Gene will have the administration of the Pictorial Division Membership, Organization, Salon Practices, and Honors services.

W. Dovel Le Sage, FRPS, has been appointed "Assistant to the Chairman for Pictorial Division Publications". He will administer the publication of *The Folio*, *The Pictorial Division Yearbook*, *The Pictorial Supplement to the PSA JOURNAL*, and *The Folio Bulletin*. Following the

resignation of Claxton Searle as Editor of the 1949 Yearbook, Dovel will carry on as Editor for this year's issue.

Lewis T. Reed, Secretary-Treasurer of the Pictorial Division, who has had the administration of the Portrait Section, announces the appointment of Paul J. Wolfe as Director to fill the vacancy created by the resignation of Gerda Peterich.

Salon Practices

Salons and salon practices strike close to the ultimate interest of all pictorialists. In general, salons represent the end-result of most of our artistic photographic efforts. Therefore, it will be the policy of this activity to see that the interests of this group of photographers, and those of pictorial photography also, are preserved.

Much credit for the establishment of currently accepted salon practices goes to Frank R. Fraprie, Hon. FPSA, who, over the years, through his "American Annual", has brought order out of chaos in exhibition photography. While some may differ with Mr. Fraprie's decisions in specific cases, there can be no doubt regarding the long-run benefits of his abiding influence.

The publication in 1945 of the Pictorial Division's booklet, "How to Organize and Conduct a Photographic Salon", and its subsequent wide distribution, has also been helpful in providing salon committees with a simple, concise statement of recommended practices, found by experience to be beneficial to the ultimate interests of photographic pictorialism.

A question may logically be raised at this point regarding the need for further consideration of salons and salon practices. The answer is, of course, that we are living in a rapidly changing world. That which was acceptable a few years ago is not necessarily acceptable today. Current trends and practices need to be reviewed and reconsidered in the light of their effects on the desirable future development of the art.

For the past year or so, a PSA Committee has been giving consideration to needed revisions of and additions to these practices. Ralph L. Mahon, 260 Forest Avenue, Elmhurst, Illinois, is the Pictorial Division representative on this Committee. He will be glad to entertain your suggestions regarding desirable changes, and to confer with representative exhibitors and salon chairmen, with respect to the recommendations when they have been tentatively drafted. Meanwhile, a Pictorial Division Committee, headed by Mr. Mahon, will be organized to give adequate consideration to this matter. Of necessity, this undertaking will require some time for its accomplishment.

After the adoption of the recommended practices they will be published in booklet form, to replace the 1945 edition. It appears probable that the Pictorial Division will share in the administration of this salon service when it is placed in operation.

Anglo-American Club Interchange

You may recall having read in the Sep-

tember 1948 *PSA JOURNAL*, under the title, "A Suggestion from Great Britain", a letter from Mr. Anthony Peacock, FRPS, Honorary Representative of the PSA in Great Britain, to the President of PSA.

In this and subsequent correspondence on the subject, Mr. Peacock invited consideration of a program embodying regular print interchanges between pairs of mutually selected or mutually acceptable camera clubs, each pair to consist of a club in the United States and one in Great Britain.

Mr. Peacock makes the unique suggestion that in some instances the clubs could possibly be paired off on the basis of a similarity in the names of their locations, as for example, Birmingham, Alabama, and Birmingham, England. It is realized that there will be many cases where such a similarity will not exist, or where practical considerations will dictate a different approach. Under such circumstances, other bases of mutual interest can be found for the securing of congenial pairs of clubs.

We understand that a number of photographic societies in England are quite enthusiastic about the idea, and eagerly await the opportunity to participate in the suggested club interchange. The PSA, quick to recognize the many possibilities inherent in such a plan, has delegated the Pictorial Division to develop and administer the American end of this activity.

William R. Hutchinson, Box 367, Newburgh, New York, has been appointed Director, PSA Anglo-American Club Interchange, to have charge of the program.

This activity offers limitless opportunities to the participants to broaden their pictorial outlook, to capture the inspiration of a wider artistic horizon, and to cultivate new and interesting friendships.

PSA Judging Service

Some time ago, the PSA Camera Clubs Committee, under the chairmanship of H. J. Johnson, APSA, established a Judging Service for those camera clubs that do not have adequate or disinterested judging facilities close at hand or readily available, for judging any print contests they may wish to organize.

To operate this service, outstanding pictorialists of recognized ability were selected at several strategic points in the country, to represent the Camera Clubs Committee in the areas in which they reside.

Any club desiring to utilize this service, would send its prints—securely wrapped, and transportation charges prepaid—to the designated judge, who would also receive from the club any pertinent instructions regarding the rules of the contest. After the completion of the judging, the prints would be returned to the club—in original wrappings, and transportation charges collect—who would also receive from the judge the results of the competition.

This service has met with considerable favor and is being utilized to an increasing extent by clubs throughout the country. In order to more nearly attain a uniformity in the functions of the several departments of the Society, it has been decided to transfer the Judging Service from the

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(for PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Color Print Portfolios
PSA Photo-Journalism Portfolios.

For information concerning any of the above activities and for enrollment blanks address Eldridge R. Christhill, Hon. PSA, APSA.

Camera Clubs Committee to the Pictorial Division, for continued and expanded operation.

The Pictorial Division has appointed the following staff of Judges to operate this activity, all of whom are seasoned pictorialists of unquestioned ability, eminently qualified to fill the appointments they have agreed to accept:

Cecil B. Atwater, FPSA, FRPS, Newtonville, Massachusetts
Mrs. Blossom Caron, APSA, ARPS, Montreal, Canada
William E. Chase, APSA, St. Louis, Missouri
Grant Duggans, FPSA, ARPS, Sacramento, California
Dr. L. L. Handly, APSA, Houston, Texas
Burton D. Holley, APSA, Downers Grove, Illinois
George L. Kinkade, APSA, Auburn, Washington
W. Dovel Le Sage, FRPS, Huntington, West Virginia
Dr. B. J. Ochser, FPSA, FRPS, Durango, Colorado
Alfred Watson, APSA, Buffalo, New York

This service is available to PSA member clubs without cost other than the transportation charges of the prints to and from the judging points. Inquiries and requests for judging should be directed to W. Dovel Le Sage, 501 Tenth Avenue, Huntington 1, West Virginia, who will arrange to have the assignments executed by the appropriate judges on the foregoing staff.

PSA and PAA Joint Exhibits

You have been seeing a great deal in this column, during the last few months, about the joint exhibit of the PSA and the Professional Photographers' Association of America, to be displayed during the annual convention of the latter at the Stevens Hotel in Chicago, Illinois, August 15 through 19, 1949.

The Photographers' Association of America will be represented by the prints comprising their Masters' Exhibit, and the PSA by entries secured by invitation from Three-Star Exhibitors and Four-Star Exhibitors of the Pictorial Division.

From all accounts the response to the call for prints has been most gratifying, and the signal success of the undertaking is assured. All those who wish to see the best in American contemporary photography, and can arrange to do so, are

urged to visit this exhibition, representative of the two major photographic groups of this country.

After the convention in Chicago, the Star Exhibitors' Show will be circulated by the Photographers' Association of America among the local groups within that organization. The P. A. of A. Masters' Exhibit will be displayed at the convention of the PSA at St. Louis in October 1949, following which it will be available, until July 1950 for circulation among those camera clubs and councils having PSA and Pictorial Division affiliations.

PSA American Exhibits

If your camera club or council is a member of the PSA and the Pictorial Division, it is eligible to receive one or more of the outstanding American print shows that are being secured from time to time for your benefit.

By the payment of a \$2.00 fee (covering miscellaneous administrative expenses) and nominal express charges, your group may see splendid one-man shows by such eminent pictorialists as John R. Hogan, Louis S. Davidson, and others. Also available are a collection of photographs comprising the Masters' Exhibit of the Photographers' Association of America, and print shows from the leading PSA camera clubs throughout the country.

Write to Ralph L. Mahon, Director, PSA American Exhibits, 260 Forest Avenue, Elmhurst, Illinois, for information on available shows; indicating the dates your club would like to receive them. Mr. Mahon is now arranging a schedule for the circulation of these exhibits during the remainder of 1949, based upon camera club bookings.

Coming Exhibitions

(M—monochrome. C—color prints. T—transparent.)

Milwaukee. (M) Closes Sept. 7, exhibited Sept. 17-Oct. 3. Data: John A. Griesemer, 1817 N. Bartlett Ave., Milwaukee 11, Wis.
Puyallup. (M) Closes Sept. 7, exhibited Sept. 17-25. Data: Western Washington Fair Assoc., Puyallup, Wash.
Western Ontario. (M,C) Closes Sept. 8, exhibited Sept. 23-Oct. 9. Data: A. E. Adams, 923 Maitland St., London, Ontario, Can.
Reading. (M,T) Closes Sept. 12, exhibited Sept. 25-Oct. 16. Data: Foster E. Moyer, 325 Hoskins Place, Reading, Penna.
Columbus. (M) Closes Sept. 12, exhibited Oct. 2-15. Data: C. M. Young, 908 Chelsea Ave., Columbus 9, Ohio.
Victoria, Can. (M,T) Closes Sept. 17, exhibited Oct. 9-16. Data: Peter Forrest, 909 Government St., Victoria, B. C.
Pasadena. (M,T) Closes Sept. 17, exhibited Sept. 26-Oct. 15. Data: T. I. Sande, P.O. Box 69, Pasadena, Calif.
Houston. (M) Closes Sept. 19, exhibited Oct. 16-30. Data: Museum of Fine Arts of Houston, Houston 5, Texas.
Evansville. (M) Closes Sept. 21, exhibited Oct. 2-16. Data: Clyde A. Geiser, 221 Mary St., Evansville, Ind.
Windsorham CC. (M,C,T) Closes Sept. 24, exhibited Oct. 14-30. Data: Windlesham Camera Club, Hallgrove, Bagshot, Surrey, Eng.
PSA. (M,C,T) Closes Sept. 28, exhibited beginning Oct. 17. Motion pictures, nature, technical, color, pictorial classes. Data: Jane Shaffer, 5466 Clemens Ave., St. Louis 12, Mo.
Chicago. (M) Closes Oct. 8, exhibited Oct. 29-Nov. 27. Data: Mrs. L. M. Root, Room 2320, 135 S. LaSalle St., Chicago 3, Ill.
Nottingham, Eng. (M) Closes Oct. 12, exhibited Nov. 5-Dec. 3. Data: J. B. Saunders and A. J. M. Smith, 43, Devonshire Road, Nottingham, Eng.

Ahmedabad, India. (M) Closes Oct. 15, exhibited Jan. 1950. Data: D. C. Engineer, APSA, Kochrab, Ellis Bridge, Ahmedabad, 7, India.

Minneapolis. (M) Closes Nov. 1. (T) Closes Oct. 24. Exhibited Dec. 3-31. Data: Warren Anderson, 113 South Sixth Street, Minneapolis, Minn.

Los Angeles. (M, C, T) Closes Dec. 1. Exhibited January. Data: Herman V. Wall, 672 S. Lafayette Park Pl., Los Angeles 5, Calif.

Mississippi Valley. (M, C, T) Closes Dec. 7. Exhibited Jan. 9-22. Data: Noel F. Delporte, 586 Stratford, St. Louis 5, Mo.

psa

Color

By KARL BAUMGAERTEL, APSA
353 31st Ave., San Francisco 21, Calif.

Introducing New Chairman

We feel that in this, the first Color Division column under the sponsorship of the new chairman, some statement of policy is in order.

Having practiced photography for over 40 years and having more than 30 years' experience with all kinds of photographic organizations, we are better able than most to appreciate the very fine structure built up by our first chairman, H. J. Johnson, and the many others who have worked on the committee, both with Mr. Johnson and since, and it is certainly not our desire to tear down or destroy something that has been so ably created.

Past policy has been steady and well considered growth. How well this policy has worked out can easily be seen in the resume of divisional activities on page 270 of the Directory (May 1949) issue of PSA JOURNAL which clearly shows that the Color Division most certainly offers its members more than any other division.

It will therefore be our policy to foster this steady growth. We know that a number of new features are being prepared. There must be others that should be considered. If any members of the divisions have any suggestions we will welcome them. You may not receive a lengthy reply but you will at least receive the courtesy of an acknowledgment, and you will be able to rest assured that your suggestions will receive proper consideration.

New Committee Member

When a comparatively small area is able to show so much interest in color photography as to be able, among many other things, to muster entries from almost 400 persons to a single color slide exhibition, such an area is certainly deserving of representation on the Color Division Committee. It is with pleasure that we announce the appointment of the one person largely responsible for this great interest in our form of photography. Our new committee member is Merle S. Ewell, and in line with the policy of having workers only on the committee, Mr. Ewell has been assigned the distribution of Exhibition Slide Sets in the Western territory, to replace Karl Baumgaertel, who now has other duties.

Clubs and individuals can contact Ewell

at 1422 W. 48th St., Los Angeles 37, Calif. Distribution of these sets in the Eastern and Central territories is still in the able hands of Charles A. Kinsley, at 304 Electric Ave., Rochester 13, N. Y., and A. C. Klein, 4467 N. Morris Blvd., Milwaukee 11, Wis. Write to the committee member nearest you for the requirements for borrowing these sets.

Hospital Slides

The one activity of the Color Division that has brought pleasure to the greatest number of worthy people is without doubt the Service Hospital Slide Project. Unlike most war time activities of many organizations, this project has been continued and is more deeply appreciated now than ever before since so many other activities to bring pleasure to bed-ridden patients in Army, Navy, and Veterans' hospitals have been discontinued. The many who have so kindly donated slides to this project will be interested in the following letter received from Ruth E. Wolff, Recreation Consultant of the American National Red Cross, who has established a regular circuit of slide sets among a large number of hospitals, each slide thus being seen by patients in many hospitals rather than in just one. Miss Wolff tells us:

"I thought you might be interested in a little progress report concerning the slides that are being circulated to the military hospitals. I have recently returned from a tour of all hospitals in our area and find a general enthusiastic response to this project. The patients look forward eagerly to each new set of slides. An interesting development, I believe, is the growth of attendance on the part of the patients in their photographic clubs. I feel this is a direct result of interest developed as a result of being able to view slides taken for the most part by other amateurs.

"This last set appears to be the best of all, particularly the group from New York. I am very sure that the patients in the hospitals will enjoy them tremendously. Thank you again for your continued interest in our program."

The New York group mentioned was a special set gotten together by the New York Color Slide Club, covering New York and environs, each slide identified as to its location. This was not only appreciated by those who had little or no acquaintance with New York, but was doubly appreciated by the many New Yorkers in the hospitals to whom it was a welcome bit of home.

If any other clubs or individuals care to make up such sets, about 150 slides, they will be submitted to the Red Cross as complete units. Send such sets and any other available slides to the Color Division Chairman, at 353 31st Ave., San Francisco 21, Calif. It should be understood that such sets and slides will not be returned.

Perhaps the most interesting thing brought out by Miss Wolff's letter is the growth of attendance in the hospital photographic clubs. This increased interest parallels the experience of a great many civilian black-and-white clubs which have

found that not only does a color section provide the necessary new life so many of them needed, but that much to their surprise, audiences at the color programs, best held on separate nights, greatly outnumber the attendance at all other meetings.

Competition for Individuals

One of the problems of the slide maker is obtaining competent evaluation and criticism of his slides. The Color Division conducts an annual series of contests wherein an individual may not only obtain such criticism but also compete for prizes of medals and ribbons.

An important feature of these competitions is that slides which have been accepted in national exhibitions may not be entered. Instead, they serve as a proving ground for prospective exhibition slides because, depending upon the nature of the criticism, the entrant has some indication of the quality and appeal of his slides in relation to the total entries.

Approximately 80-100 persons submit 300-400 slides to each contest, making the competition exceedingly keen. During the 1948-49 season, a total of 1,561 slides were entered in the five contests. Judging points were rotated between Chicago, Sacramento, Cleveland, and Rochester.

Every slide entered is commented upon by experienced color workers, with criticism based on interest value, composition, exposure, and color. The value of this service is ably expressed in this comment from a typical entrant: "The criticism of the slides is one of the real benefits of belonging to the Color Division and PSA."

Deadline for the first contest of the new season is Sept. 20, 1949. Entry forms may be obtained from R. B. Horner, 848 Bradley Place, Chicago 13, Ill.

Coming Color Exhibitions

Sacramento, at California State Fair, Sept. 1-11. Deadline Aug. 11. Four slides, \$1. Forms: Dewitt Bishop, 2611 Jay St., Sacramento 16, Calif.

Milwaukee, Sept. 16-Oct. 3. Deadline Sept. 7. Four slides, \$1. Forms: Walter Sheffer, 3208A W. Juneau, Milwaukee, Wis.

2nd Reading, Public Art Gallery, Sept. 25-Oct. 16. Deadline Sept. 12. Four slides, \$1. Forms: Foster E. Moyer, 325 Hoskins Pl., Reading, Pa.

4th Columbus, Sept. 23-26. Deadline Sept. 12. Four slides, \$1. Forms: T. R. Brumfield, 272 Falls Rd., Columbus 2, Ohio.

7th PSA, St. Louis City Art Museum, Oct. 17-22. Deadline Sept. 28. Four slides, \$1. Four color prints, \$1. Forms: Jane Shaffer, 5466 Clemens Ave., St. Louis 12, Mo.

6th Chicago, Rosenwald Museum, Nov. 10-13. Deadline Oct. 22. Four slides, \$1. Forms: O. E. Schmidt, 3047 N. 78th Ave., Elmwood Park 35, Ill.

2nd Minneapolis, Nov. 15-17. Deadline Oct. 25. Four slides, \$1. Forms: Paul M. Kroeger, 4378 Browdale Ave., Minneapolis, Minn.

2nd Tulsa, Nov. 11-15. Deadline Oct. 29. Four slides, \$1. Forms: Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Okla.

5th Salt Lake, Dec. 7-14. Deadline Nov. 26. Four slides, \$1. Forms: Dr. S. Wyne Smith, Rm. 210, Granite Mart Bldg., Salt Lake City 6, Utah.

5th Mississippi, Jan. 9-22. Deadline Dec. 7. Four slides or color prints, \$1. Forms: Noel F. Delporte, 586 Stratford Ave., St. Louis 5, Mo.

Detroit, at Detroit Art Museum, Jan. 1-22. Deadline Dec. 15. Four slides or color prints, \$1. Forms: Durward DuPont, 16846 Monica, Detroit 21, Mich.



By H. J. JOHNSON, APSA
1614 West Adams St., Chicago 12, Ill.

Medals for Individuals

The Continental Print Competition this season is awarding silver medals to the makers of the three best prints in each division in each contest. Thus it is possible for individual club members to win medal awards even though the club itself does not win. Check your club officers to see that they have made arrangements for participation in the competition which begins this fall.

Speakers' Fees

"Should we pay our speakers?"
"How much?"

Those are questions we are frequently asked, and represent real problems to most clubs. They want to do the proper thing but are not sure as to what is considered proper.

No speaker should receive less than his expenses, and these are defined as transportation and dinner. There are two ways to handle this. One of the club members may call for the speaker at his home or office, take him to dinner (at which some of the officers or other members may be present) and return him home after the meeting. Or if this is inconvenient for the speaker, and he prefers to come to the meeting "on his own" (because of other engagements, perhaps) he should receive the equivalent of his expenses either in a lump sum or in the form of some gift equivalent to the expenses. If the former is the method, consider \$3 as the amount required under general conditions. After the meeting, the speaker should receive the usual thanks and then be handed the \$3 with the explanation that it is to cover expenses of transportation and dinner.

If the gift method is used, the value should be equivalent to the above. A box of cigars (if the speaker smokes them) etc., sent later with the letter of thanks.

No club is entitled to feel generous because it merely pays its speaker's expenses. This is the absolute minimum for self-respect; it includes nothing at all for the speaker's own personal time, which averages about four hours per engagement, portal to portal. (In many cases the speaker even may have spent the preceding evening preparing his lecture!)

If a club wishes to feel that it is paying its way in part, a straight fee is the best answer, and the minimum on this basis is \$5. This is very low pay, and if your club is of any size or has a fair treasury, the fee should be \$10.

(A fee of \$5, or even \$10, requires rationalization, and this is how it is rationalized. All big names in photography once were beginners, too. Much of their learning was by hearing advanced photographers who received little in monetary recompense for their lectures. Thus each photographer

by the time he has become a "big name" has learned more from others than he has paid for, and therefore has some obligation to repay to photographers in general by donating some of his time in lectures to camera clubs. A bit involved, isn't it? But by no other way could such minimum fees as \$5 be justified!)

All the above does not mean that you cannot get speakers for nothing (other than the commercial representatives, who consider their time as advertising for their products). There are many mediocre photographers who are eager for the publicity in connection with appearances before camera clubs, and who are amply repaid when they are introduced as "experts." (Then, too, there are some real experts who will refuse compensation, but who refuse all but a few requests for appearances. In such cases, you might present the fee to the Red Cross in their name, etc.)

Now before it is supposed that the above disposes of the problem, there is one more point. Your contemplated speaker may have different ideas about the sufficiency of the suggested "minimums." (Remember, he has no obligation to donate his time to your club so that your members may put the savings into their pockets!) If he is in demand, better ask him in advance if he charges a fee. In most cases, the answer is that it is whatever your club usually pays.

It's a Great Fraternity

To belong to a camera club that is a member of PSA is something wonderfully stimulating. Our club, the Northwest (Ontario) CC is one of the most isolated, being at the head of Lake Superior, and with a gap on either side of many hundreds of miles (our nearest city of any size on the east is Toronto, and away west of us is Winnipeg), yet we have progressed a long way since our founding ten years ago.

Reading and studying PSA JOURNAL has been particularly helpful under these circumstances. We have a small membership, averaging about 20 working members. We lose a few each year, and replace them with newcomers, which brings new life into the club from time to time.

We hold an annual exhibition at which we generally have 200 or more prints, many of them excellent, and most of them good. To make comparison, and to give us new ideas, we generally ask several outside clubs to contribute a dozen prints each to add variety and a new look to the show. Two of our members for the past three years have added variety by showing color prints from their travels, and the Camera Club Show is now one of the events of the year.

We have four color workers who have been regularly sending slides to the national color shows. It speaks well for the effort of these fellows when we find, for example, that of 19 slides accepted from the whole of Canada at the San Francisco show, seven of them were from our little club. It thrills us to realize that in competition with thousands of experienced

color workers who use Leicas and other super-jobs, all our slides were taken with the modest 4.5 Bantam. We believe our experience in black-and-white has made our color work more effective from the composition angle, and that is why our slides have done so well.

Because of border crossing complications, we are grateful to the various exhibitions which have sent our slides on to other shows. (We are especially grateful to the Chicago Nature Photography Exhibition which gave such enlightening analyses of our slides which did not win acceptances. We valued these criticisms more than stickers because they showed where we fell down and how we could improve our work.)

Through the PSA we become part of the wider photographic field, isolated though we are, and you can see why we consider the PSA a great fraternity.

NELSON MEERFIELD



By LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

Prize-winning prints in the Philadelphia Zoo's Diamond Jubilee Photographic Exhibition (May 28-June 5th) came from every corner of the United States.

One hundred and two wild animal photographs, from a total of 301 submitted, were selected by the judges and shown on the walls in the south wing of the Zoo's Lion House. The judges were John P. Mudd, APSA, Benjamin F. Collins, and Sam Dunton.

First prize was awarded to G. M. Bushman, of Chicago; second to Dr. R. R. LaPelle, of Philadelphia; and third to Durward DuPont, of Detroit. Honorable mentions went to Roy Zeper, Philadelphia, Pa.; Dr. R. R. LaPelle, Philadelphia, Pa.; D. DuPont, Detroit, Mich.; C. L. Herold, Houston, Texas; Jack Muntzner, Staten Island, N. Y.; Tommy Lark, Tucson, Ariz.; M. E. Warren, Annapolis, Md.; Ellis F. Howard, Los Angeles, Calif.; and R. A. Wohlrahe, Seattle, Wash.

The Milkweed

A very friendly relationship usually exists between insect life and plant life. Most plants cooperate with insects in many ways in order to utilize them in the pollinating of their flowers. They tempt the insect with color, scent, and nectar and then subtly place their flower parts so that the insect visitor unwittingly picks up pollen from one flower and carries it on to the next while it is satisfying its appetite.

But here and there you find a harsh note in this symphony, where a plant actually attracts insects for the express purpose of feeding on them. The most notorious examples of this form of piracy are found in the Venus Fly Trap, the Sundew, and the Pitcher Plants. Luckily, this type of phenomenon is rather rare.

Although plants with the habits described above are rare, and you may never expect to see them in action, here is another type of pirate which is so common that you may observe it with very little difficulty, and even photograph it in action.

The common Milkweed has a fiendish habit of trapping friendly bees and torturing them to death. The Milkweed flower is a purple color (the favorite color for honey bees), has an attractive odor, and a desirable flavor of nectar, all of which add up to make it a favorite rendezvous for bees. But here is the Ethiopian in the woodpile! The Milkweed flower is constructed a little different from any other flower on earth.

In the peculiar mechanism which the Milkweed has developed for insect pollination, the pollen sacks are constructed in pairs, attached to a wishbone-like yoke. As the bee scrambles around over the flower, some of these "wishbones" catch on her legs, and she obligingly carries them to the next flower, where they perform the desired function of cross-pollination. At least, that is the way the system works when the flower is fully mature.

The catch is, that the Milkweed flower develops its color and scent before its anthers are mature. The ill fated bee visits the flower, her claws become hooked in one or more of these immature "Wishbones" and they refuse to let loose. I have seen bees with as many as four of their legs thus caught in the same flower. The bee struggles helplessly, and finally dies from exhaustion and starvation, with an abundance of food all around it.

The nature photographer can take advantage of this phenomenon to get some good close-up shots of bees. If you are taking movies, you can leisurely select your victim and get action shots of the unfortunate bee struggling in the unrelenting grip of the fiendish flower. Or if you are taking stills, either black-and-white or color, you can select a bee and flower combination in which the bee has quit struggling, and take all the close-ups you please. If the day is windy, or the specimen is not in a favorable location for posing, you will get better results by bringing the specimen home and shooting it indoors by artificial light.

One precaution which should be mentioned here is to catch the Milkweed flowers in the right stage. If you arrive too late, when the blossoms are fully mature, you will see bees alright, and will see them carrying "wishbones" on their legs, but flying merrily on their way.

The Milkweed treats another of its insect visitors in a different way. Probably every one of us has at some time or other broken the stem of a Milkweed plant and observed the white sticky juice for which the plant is so aptly named. But have you ever wondered just what is the function of this "milk" in the life history of the Milkweed plant?

You will find upon investigating that the milky juice is most abundant in the uppermost leaves and stems of the plant. It is apparently intended to prevent in-

SMILE
PLEASE!

E. Heiman



sects from climbing up to the blossoms for nectar.

Ants are particularly apt to climb the plant stems to get at the flowers. But woe be to the ant that tries to scale the Milkweed stem. When she reaches the summit, her sharp claws puncture the tender skin of the plant, and from these tiny wounds the milky juice begins to flow, entangling her feet.

Further attempts by the ant to extricate herself results in fresh scratches in the skin of the stem and fresh discharges of the juice, and the position of the ant becomes

worse and worse. Some may escape by getting to the edge of a leaf and dropping off. Others try this too late, for the milk soon hardens when exposed to the air, and the ant is hopelessly entangled.

Why should the Milkweed thus punish the ant for trying to get some of its nectar? Because these insects cannot aid in the pollination of the flowers. This must be done by flying insects such as bees and butterflies. The Monarch butterfly is seen so consistently on Milkweed flowers that it has earned for itself the name of "The Milkweed Butterfly."—W. H. Farr

A Message Regarding Your Membership in PSA

Anyone whose membership expires prior to September 1, 1949 can renew it now for one year at \$5 per annum. Anyone not now a member can join the PSA prior to September 1, 1949 at the rate of \$5 per annum (Divisional fees additional until September 1st). If either you or your friends are in one of the above categories, send in your membership application for renewal or new membership immediately—it means a substantial saving to you who are already members, and prospective members will appreciate your calling their attention to the opportunity of joining PSA at the reduced membership fee prior to September 1st.

The Society has on hand a supply of new membership applications that give you in condensed form full information as to what the PSA is and what you can expect from

it as a member during the coming months and years. Every possible question is answered plus a chart of activities covering each and every Division of PSA.

As a member of PSA you will do well to not only ask the Society headquarters for one of these new applications for your own personal use, but of equal importance, five or six additional copies to give to your photographic friends.

The only possible reason for increased membership fees after September 1st is to meet the needs of an expanding program. Every loyal PSA member must recognize the fact that now is the time for everyone to put their shoulders to the wheel to make this PSA's greatest year.

Active Membership Committee,
PAUL W. GIBBS, Chairman.

South & Southwest

By H. D. (HERB) OHM, APSA
P. O. Box 331, San Antonio, Texas

Another new club, and a member of the Society, has gotten under way in Florida—The Coral Gables CC. Their meeting nights are the first and third Thursdays of each month, at the studios of radio station WVCG in Coral Gables. As of May 15th they had 33 paid-up members, which would be a good showing for a much older club!

The first group of officers for this club are P. W. Moreau, President; Al Hollander, Vice President; C. M. Schuyler, Treasurer and M. L. Clements, Secretary.

A few of the members of the El Paso CC are trying to instill a bit of life into the members of that group, especially toward creating interest in PSA—more power to you all, we could stand a few rough riding cow-pokes in the line-up. This is a very large club for this part of the country, having over 125 members. They have now arranged for a permanent meeting place at the Robert N. Snyder Post of the Veterans of Foreign Wars. Meetings are to be held on the second Monday of each month and we are sure that visitors will be heartily welcomed. This group holds two exhibits each year to select prints for national competitions, etc.—an excellent idea for other clubs to consider.

We wrote some time ago about the novel idea of the Houston CC splitting up into two teams for competitive purposes. The winning team has recently been announced—Doc. Handly's 'No Kidders' winning neatly over Joe Weber's 'Royal Sink Splashes.' Doc's team was 'beered' and dined by the losers, with the 'Splashes' personally acting as 'waitresses' as well as furnishing the dinner.

The Lake Charles (La.) CC and the Houston CC have currently been interchanging print exhibits and criticisms. Each club has been rating their own prints before sending them out and then comparing the results with the voting by the opposite club. Some interesting surprises resulted from this comparison.

Nominees for the coming election of new officers have been chosen by the Mid-South CC of Memphis. They are President, Henry Allen; Vice-President, A. W. Shannon and Carl Johnson, Secretary-Treasurer.

The Birmingham CC recently assisted the local garden clubs in holding a flower show in their fair city. They furnished flower pictures and landscapes to be hung in the lobby of the exhibition hall and also judged the photographic contest sponsored by the garden clubs. The Birmingham CC *News* published monthly by this enterprising club is still one of the best that your editor receives. Their reproductions are always outstanding.

A recent copy of the Atlanta CC *News*

has just come to hand. This is another fine 'slick' and more than does credit to the editor and the club as a whole. A very fine picture, "Mexicali Rose," by Elaine Ackerman adorns the cover. This issue also contains an interesting article, "Some Aspects of Print Quality," by Courtland F. Luce, Jr. Mr. Luce points out that more print quality is lost by slavishly following recommended formulae and methods than by any other means—and goes on to prove his theory!

The Dallas CC members are getting around this summer; they are represented by having work at the Allied Art Club Show, held at the Dallas Museum and also have a sizable exhibit at Scott Hall. This club has a new member, A. Cypen Lubitsh, who is a real go-getter. He has helped to re-organize the YMCA club, given quite a number of lectures before local camera clubs and held a number of exhibitions.

The Oklahoma CC has done something, besides gripe, about non-attendance at meetings because of the hot weather. They have suspended their meetings, which are usually held at the Art Center, for the summer and will hold informal meetings in the gardens of various members. This should put an end to the usual 'too hot to attend' excuse.

The Asheville Photographic Society (N. C.) will hold their First Asheville International on August 22nd. They have a notable jury of selection, composed of Dr. J. O. Fitzgerald, APSA, of Richmond, Va., Ray W. Goodrich, of Winston Salem, N. C., and Don Barber of Hendersonville, N. C. PSA members in this area should help them make this salon a notable success.

NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

"Revenge is sweet!" cried the Norton CC as they picked up the marbles, figuratively speaking, in the final scores of the Inter-Club Print Contest sponsored by the New England Council of Camera Clubs. A year ago, the Bennington (Vt.) CC nosed out the Norton CC, of Worcester, Mass., by a solitary point, and the matter has rankled ever since. Norton did its utmost this season. Result was that it won quite handsily with a total score of 182.1 against Bennington's 167.1. Norton received an engraved plaque as the winning trophy and it was presented to the club at the Council's Annual Outing held at Amherst, Mass., in July.

Strangely enough, it wasn't either Norton or Bennington which took top honors in the third and last competition of the season. It was the Melrose (Mass.) CC which grabbed off this third heat with a high of 54, thus bringing the club in second

for the season with 170.8. So Bennington only managed a third at that. We know they tried hard, anyway.

Special mention should go to a newcomer in the Council, the Nashua (N. H.) CC which jumped from 11th place in the previous competition, to 2nd in this one. Highest scoring print in this competition came from Nashua, too. It was "Still Life" by E. E. Poulin to which the judges gave 20 points. Other top prints were "A Proper Bostonian" by Rich, of the Melrose CC and "Hospitality" by H. W. Wagner, APSA, of Norton. This Spring Competition was judged at Boston in May by the Boston Y.M.C. Union CC under the direction of its Print Chairman, Vincent Holmes.

Hartford, Conn., was treated to the world premiere of "This Is Photography" and 7,000 people poured into the West Hartford Armory to see it. It was an exposition of photography organized by the National Association of Photographic Manufacturers and presented in Hartford by the Association in cooperation with the photographic dealers in the area and "The Hartford Times." Shown for five days late in May, it had all the features usually expected of a photographic exposition and a few extra ones besides. There was a complete display of cameras and photographic equipment, plus lighted sets with models to pose, talks, a working darkroom, print shows from the camera clubs and professional entertainment. Most popular sets were the ones containing a 1909 Model T and a 1905 Buick where fans could pose behind the wheel, complete with linen duster, cap and goggles, etc.

PSAers were very active in the exposition, since Adrian TerLouw, APSA, and Gene Johnson, both of Rochester, managed the programs, and Edmund Zacher acted as chairman for the local dealers. Edward J. Steichen, Hon.FPSA, gave a talk on the opening night.

It is planned to show the exposition in several other cities around the country next season, and should prove an attraction wherever it goes.

Come spring, one of the annual photographic events around upper New England is the Brattleboro Invitational Salon, presented by the Brattleboro (Vt.) CC. This year it was the Tenth Annual and held at Brattleboro late in May. Seven clubs took part and besides Brattleboro, they included Bennington, Bellows Falls and Burlington in Vermont, Amherst and Springfield in Massachusetts and the Connecticut Valley CC from Hartford, Conn. John H. Vondell, APSA, of Amherst, and S. Alton Ralph, APSA, and Arthur J. Scott, of Springfield, Mass., acted as a jury, selecting the best print from each club. John gave a commentary on the prints as a whole, following which Art Scott gave a wise and witty little talk. But as usual it was Judge Ralph who stole the show, this time with a bit of original verse, done especially for the occasion. The entertainment was completed by Henry Neugebauer, of Keene, N. H., who showed slides and told of a recent trip to Mexico.

John W. Doscher, FPSA, announces that

his Country School of Photography at So. Woodstock, Vt., has augmented its teaching staff and is offering two-week courses in color for advanced workers and professionals. Courses will cover the making of separation negatives, matrix masking and printing with both dye transfer and carbo. Additions to the staff are PSA member John Kaufman, of New Haven, and John W. Bower.

Smith College at Northampton, Mass., announces a new photographic course in its curriculum for next fall, which will probably be the only one of its kind in the country. It will be a course in photographing works of art and is designed primarily for those intending to teach art or do museum work. It is to be given by Prof. Clarence Kennedy, of the Art Department, who is noted for his photography of masterpieces, especially sculpture. Bet a course like this would be good practice for all of us. Too bad we can't enroll.

Anybody touring Vermont this summer? Your Territorial Editor maintains headquarters from August first to the end of October at Ascutney, Vt., right at the junction of Routes 5 and 12, and will especially welcome any PSAs who would care to stop. Extra inducement will be free information on how to get to those famous Brownsville birches, if you're one of the few pictorialists who has never been there! Maybe we'll see you.



By WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

The Minneapolis CC recently elected the following officers: G. V. Thomson, President; Leonard Arling, Vice-President; Arthur Lawrence, Treasurer and Arthur Helm, Secretary.

The Minneapolis Council of CCs sponsored a lecture, "Better Color Photography," by A. C. Shelton and had a turnout of better than 250. The University of Wisconsin CC (in Milwaukee) have elected new officers as follows: Robert Lauer, President; Herbert W. Knudson, Vice-President; James E. Reavley, Secretary and Dr. T. A. Rouse, Treasurer.

The Milwaukee Pictorialists are showing evidence of recuperating from the effects of their all out effort on the Milwaukee Centennial and have recently "imported" Joseph Woodson "Pops" Whitesell to give them a talk on how he makes his exhibition prints. This was followed by sponsoring the PSA National Lecture Program featuring Ralph E. Gray, APSA, screening some of his prize winning movies.

The Milwaukee Art Institute, recognizing the increasing interest in the art of the camera, have scheduled two special photographic events: "An Exhibition of Photography—Chicago Style," an exhibition of 100 photographs, experimental and documentary, by students of the Chicago Institute of Design and "Photography, 1949,"

a lecture by Arthur Siegel, Photographic Department, Institute of Design.

Isadore Berger, APSA, of Detroit, reports from Jerusalem: "Models, there are plenty here. When I find a map I'll come home." You'd better find that map soon Izzy for I've heard some talk that you will find an invitation awaiting you to appear on the 1949 PSA Convention Program.

From the *News Letter* of the Central Ohio CC Council, I learn that the YMCA "A" CC closed their year with a banquet at which they selected their 1949 "Miss Photogenic." On this occasion the CC's new officers were introduced to the members and guests present; they were: Vernon Miley, President; Stella Jenks (editor of the *News Letter*), Vice-President; Marjorie Riggins, Secretary and Helen Howard, Treasurer. Wait a minute . . . yes that's right, here it is in print the YMCA, who said it's a man's world?

The 12th Annual CACCA Members Salon was displayed at the Chicago CC, 137 North Wabash Ave., and attracted large crowds. Departing from the past practice of using local judges, the CACCA this year "imported" two "furriners," "Spec" Wright of Springfield, Ill., and Gene Chase of St. Louis. Ed Lehman, the local boy who made good, was the third juror.

Ralph E. Gray, APSA, on a NLP circuit, screened some of his movies for Chicagoans at The Edison CC Auditorium on two successive evenings, both times before capacity audiences.

To illustrate that truth is sometimes stranger than fiction: One of the members of Fort Dearborn CC picked up an envelope lying on the elevated station platform. Curious, he opened it only to discover that it was APSA's Angel De Moya's collection of notes from the various CCs where he has lectured. Much in the same category is the news that Nicholas Haz, FPSA, the roving photographer, lecturer and teacher has purchased a home in Skokie, a Chicago suburb, and has settled down to true domestic bliss.

Fort Dearbornites are still talking about that bang-up color program recently pre-

sented by Mrs. Walgreen, top color photographer.

Jean Mowat, editor of *The Fort Dearbornite*, conducted an audience-participation program demonstration at the Evanston CC and, believe it or not, some of the members made their first print.

The 4th Annual La Salle County Salon was held in Peru, Ill., and was judged by H. J. Ensenberger and Frank Fuller. All members of the Illinois Valley Photo Guild who submitted prints won awards with the Streator CC taking the greater share of the ribbons.

The CC Council of St. Louis has elected the following officers: George W. Willson, President; A. V. B. Prince, Vice-President; E. B. Whitcomb, Corresponding Secretary; Naomi Tharp, Recording Secretary; Roscoe L. Shaw, Treasurer and Frank Farree, Fred C. Kirby, Jane J. Shaffer and John Raleigh, Directors.

Although The Heart of America Council of CCs, Kansas City, Mo., is still a de facto organization, it has demonstrated that it is functioning smoothly by the success of the recent sponsoring of Ralph Gray, APSA, on the NLP circuit and the large turnout at its recent outing. Formal organization will be completed early this fall and officers elected; in the meantime W. D. Morning is serving as Chairman pro tem.

The Kansas City CC has elected and installed the following officers: Omar Putman, President; James M. Jones, Vice-President and Bruce Ebling, Secretary-Treasurer. The Club held its Annual Week-End Trip to the Ozarks, this year Bagnell Dam being the scene of action, and reports have it that much shooting, pictorially of course, was done.

The William Rockhill Nelson Gallery of Art in Kansas City recently displayed two photographic exhibitions, one by Fritz Henle of Hawaii and the other a group of photographs of some 39 contemporary American Artists by Arnold Newman.

The Omaha Movie Club meets the fourth Friday of each month in Joslyn Memorial Art Museum and invites any PSA member to attend their meetings. The officers of the Omaha Movie Club are Ronald Pierce, President; Gladys Rohrs, Vice-President; Fred Classen, Secretary; Theo. E. Nelson, Treasurer, and Directors: Clyde Tite, Harold Ramsey and William Charnley.

From all indications the 1949 PSA Convention will have the largest attendance of any PSA Convention ever held. This year will provide a golden opportunity for all Midwesterners to meet and become personally acquainted with their fellow photographers, in just four short days. Many fine programs have already been arranged and still more are being planned. Something new has been added this year, just for your special benefit—opening day, October 19th, will be devoted exclusively to registration and reunions with a trip to the St. Louis City Art Museum in the evening for the formal opening of the PSA Exhibition. Have you ever attended a reunion? Well don't miss this one.

Remember it's a date "Meet me in St. Louis," October 19, 20, 21 and 22.



By BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P.Q., Can.

Here's an idea for your club this autumn! We didn't think it up either, but read about it in the Regina *Shudder*: a scavenger hunt. We remember the craze for such things some years ago when perfectly normal people would rush around town trying to locate a hair from a white horse's tail or maybe a four-leafed clover. The photographic counterpart evidently is a little different for in this case the participants would have to photograph the white horse and the four-leafed clover. Some fun, and shows people are still young!

When delving into the Victoria *Close Up* we saw the heading "Calling All Cats." So that club has its cats too, we thought, but it turned out to be the feline variety after all and was an announcement regarding a photographic contest seemingly sponsored by the T. Eaton Co. From the west coast, but particularly from Jim McVie, C. P. V. Forrest and Peter Melander, fine salon prints are emanating, and our congratulations go to Jim whose picture, "Lady of the Lake," was selected for the cover of the Port Colborne catalogue. Color too is having a revival under the leadership of President Stephen Jones. But to descend from art to butcher shops, the *Close Up* suggests that trays used in meat stores are excellent for the darkroom.

By far the most impressive piece of literature at hand for this month's column is the Year Book put out by the Colour Photographic Guild of the Maritimes. It is an 18-page booklet giving a comprehensive and entertaining account of the year's doings, illustrated by snapshots and ending with limericks and verses about the foibles of the members. One of the most novel meetings took the form of a trial to which each member received a summons and which boasted the full quota of legal and judicial personages. One of the club's projects this season was to provide nature slides for the Department of Education which necessitated many expeditions into the country. The editor's account of the lecture and slide showing by John Humphrey, of Vancouver, made us realize anew that photographers know no boundaries and that distance is of no account.

At the annual meeting of the Montreal CC the presentation of "Oscars" took place. They went to Jim Campbell and Wallie Wood. Incidentally, Wallie is our newest PSAer. The closing of the active season will take the form of a picnic to Oka. The Hamilton CC also is picnic-minded and has Port Dover and Port Rowan on its agenda. Still vivid in the members' minds are the events connected with their highly successful banquet and salon opening. Sam Vogan, of Toronto, was there and gave his twentieth showing of slides for this season. This was a highlight as was the Ukrainian dancing demon-

strated in costume by local school children.

The Montreal Amateur Photographers' Club was invited to send six prints to World Photographic Art held in Twickenham, England. The members continue to take part in several exchanges, particularly overseas. The club bulletin contained an excellent article on the advantages of camera club membership.

We cannot say too much in favor of the Canadian-American PSA Portfolios. They are wonderfully organized and provide the participants with experience not only in print making but print criticism. The members of the group, known to each other only by snapshots inserted in a notebook, become very pally and lots of fun and bantering goes back and forth. If you live where club advantages are not available, these folios would be of particular benefit to you—each one is planned so as to have both advanced and not-so-advanced workers.

Coming salons with closing dates which should have your patronage are London, Ontario, September 8; Victoria, September 17; and PSA September 28.

OFFICIAL NOTICES

The Board of Directors held its 8th Meeting of the present term on Saturday, May 21, at the Hotel Cleveland, Cleveland, Ohio. President Mulder was in the chair and the following were present: Miss Doris Martha Weber, Messrs. F. E. Carlson, Philip Cass, E. R. Christhill, H. M. Howison, Donald Jameson, H. J. Johnson, W. S. Meyers, C. C. Ruchhoff, Dr. E. P. Wightman.

The minutes of the April 23, 24 meetings were approved. The Board accepted as presented the Statement of Profit and Loss for April, 1949.

At the request of Divisions, the Board considered the delegation of additional responsibilities to the various Divisions of the Society. It was ruled that Standing Committee membership hereafter will be limited to the Chairman and one representative from each Division, except as otherwise provided in the By-Laws or determined by the Board. In view of the limited attendance by Division Chairmen at meetings of the Board held in certain cities, the Board ruled that Divisions will be allowed to send alternates to Board Meetings at which the Chairman cannot be present.

The Board adopted the following general policy with reference to Divisions: "It is the policy of this Board to permit Divisions to conduct their own affairs, so long as operation is in harmony with PSA policy and in the parent organization's best interests. This statement does not eliminate the possibility of Board action where it becomes necessary either (1) to correlate activities of Divisions or (2) to activate a Division not supplying adequate service to its members. In connection with (2) above, this Board reserves for itself the privilege of recall given it in Article VI.

Section 12 of the Constitution and By-Laws, which is interpreted as permitting the Board to declare a Division office vacant for reasons of inactivity or incompetency."

The St. Louis Convention Committee reported that arrangements have been completed for the exhibition of the widely acclaimed press show, "The Exact Instant," under the auspices of the Photo-Journalism Division and the St. Louis Post-Dispatch.

Enthusiasm for the 1950 Convention in Baltimore continues high and the prospects of an invitation from that city are bright. Correspondence with interested persons in Pittsburgh and other cities continues. Because of the centennial celebration in California in 1950 and the attendant shortage of hotel facilities, there is little hope of an invitation from San Francisco but efforts to hold a regional meeting continue. Mrs. Constance Phelps has accepted appointment to membership on the Convention Committee.

President Mulder announced acceptance by Dr. Esteban de Varona of appointment as Honorary Representative to Costa Rica.

Mr. Chase reported by letter that Ralph Gray has screened his movies under NLP sponsorship at Tulsa, Oklahoma City, St. Louis, Kansas City, Lincoln, Chicago, and Milwaukee. He will then take a vacation through the summer months and, if analysis of this NLP circuit proves favorable, he will appear again this fall on an eastern circuit. Tentative plans have been made for Nicholas Haz to make a NLP circuit after the Convention this fall, preferably in the eastern section of the country.

For some time the Board has had under consideration the purchase of a building at 2005 Walnut Street, Philadelphia, to serve as a temporary PSA Headquarters, owned by the Society. At this meeting it was decided to purchase this building conditional upon success in raising funds sufficient to make the down payment on the property. The raising of these funds has been assigned to the Finance Committee, of which Mr. Magee is Chairman.

In view of comments received from time to time from the membership and because of certain problems which face the present Honors Committee, it was decided that the President should appoint a PSA Honors Study Committee for the purpose of making a basic study of PSA Honors and to report with recommendations no later than the Annual Meeting.

June Meeting

The Board of Directors held its 10th Meeting of the present term on Saturday, June 18, at the Fort Dearborn Camera Club, Chicago, Illinois. President Mulder was in the chair and the following were present: Mrs. Dewey, Mrs. Janson, Miss Shaffer, Messrs. Blaha, Christhill, Holley, Johnson.

The minutes for the May 21 meeting were approved. The Board accepted as presented the Statement of Profit and Loss for May, 1949.

There have been two schools of thought as to how the Society should be run: One group feels that power should be vested in the Divisions, while another group feels

that the President and the Board should be the main unit for running the Society. It was agreed to place this matter before the National Council at its meeting during the Convention, in order to obtain recommendations.

The Board having decided to purchase as a temporary headquarters the building at 2005 Walnut Street, Philadelphia, the President referred the matter of finance of the proposed building to the Finance Committee. This Committee reported to the Board a plan for the raising of the necessary funds, with the recommendation that the fund-raising campaign be carried out in a manner that will not conflict with future donations or the establishing of endowments for a National Headquarters. The Board approved the committee's recommendation that a nation-wide raffle be conducted for this purpose, with photographic equipment and materials as the awards. This raffle would take the form of donations and would be deductible from income tax.

The President announced that, using authority given him at the last meeting, he had appointed Joseph Bing Chairman of the Committee. The Board unanimously approved the appointment without motion. Divisions have requested inclusion of the following individuals on the Committee: Messrs. John F. Cannon (Color Division), W. E. Chase (Pictorial Division), Willard H. Farr (Nature Division), Frank Richterkessing (Motion Picture Division), E. P. Wightman (Technical Division). It was agreed to consider a minority report, if the Committee is not unanimous in its recommendations.

Miss Jane Shaffer of the St. Louis Convention Committee reported to the Board the general layout of the Convention Program, which is being planned with the least possible conflict of interest. This program will contain the usual interesting papers, as well as clinics and panel discussions. There will also be a session on travel photography.

In addition to the usual Annual Exhibit, the following will also be shown: "Fifty Years of Photography," made available through the generosity of the Pictorial Division and the Oval Table Society; the Master's Exhibit, loaned in exchange by the PAA; an exhibition of "Pictures of Members by Members" with three prizes awarded for the best pictures; the show "The Exact Instant" sponsored by the St. Louis Post-Dispatch and the Photo-Journalism Division.

The speaker for the Honors Banquet will be Dr. O. S. Wightman, Hon.PSA. Mr. B. Erle Buckley will be toastmaster.

Mr. Chambers reported by letter that the Membership Relations Committee has been active in arranging for regional conventions in 1950 and that invitations have been promised by Chicago and New York. The Committee is at present negotiating with Rochester and Columbus. It is planned to approach Cleveland, Kansas City, Oklahoma City, San Francisco, Seattle, and Milwaukee for the 1950-51 season.

Mr. Tuttle, Chairman of the Motion Picture Division, reported by letter that

Nester Barrett has resigned as Editor of the Motion Picture Section of PSA JOURNAL. He has been replaced by Robert Unseld, of Chicago.

Mr. Johnson reported that effective June 15, Karl Baumgaertel has replaced Rev. Herman Bielenberg as Chairman of the Color Division. R. B. Horner has advanced to Vice-Chairman. A Secretary will be appointed later. Rev. Bielenberg resigned as Chairman because of pressure of duties.

The Board accepted with regret the resignation of Mr. Cass as Chairman of the Home Site Committee and the Committee was discharged with thanks in view of the successful accomplishment of its aim.

The resignation of Mr. Peel as Chairman of the Special Awards Committee was accepted with regret. The President, with Board approval, appointed George Blaha to replace Mr. Peel for the balance of the term.

Mr. Holley announced that the Pictorial Division is proceeding with the rental of a portfolio office in Chicago. He also stated that the \$2 Camera Club Division membership announced recently in the JOURNAL will be rescinded and hereafter Camera Club Pictorial Division dues will be \$1.

The Board ruled that names of deceased honor members will be placed in the Directory one year following their death, with the exception of members holding the Honorary Fellowship, whose names will be printed in each Directory.

BOOK REVIEWS

ALL OF THESE BOOKS MAY BE
PURCHASED DIRECT FROM PSA
JOURNAL, POSTAGE PREPAID.

COLOR MOVIE MAKING FOR EVERYBODY, by Canfield Cook, Whittlesey House, New York, 351 pages, 5½ x 8, cloth, 1949, \$3.75.

The author starts with the premise that making movies in color is one of the simplest forms of photography and then proceeds to explain that he has written this lengthy book of instructions and suggestions and recommendations so that motion picture amateurs may take full advantage of the limitless possibilities of the medium and make good movies in color. The approach to the subject is friendly and informal, explanations are simplified, and 17 of the 19 chapters end with questions, which actually have been asked by movie amateurs, and the answers.

Journal Address Changed

Effective September 1st, the editorial and advertising offices of PSA JOURNAL will be moved to Kutztown, Penna.

All mail for PSA JOURNAL or Editor Fred Quellmalz, Jr., APSA, should be addressed simply

KUTZTOWN, PENNA.

The chapters of this book for beginners cover equipment, lenses, lighting, filters, continuity, composition, trick effects, editing, titling, projection, and other essential subjects. They treat also of the basic theory and psychology underlying the various phases of movie making, so that the reader may understand the "why" as well as the "how."

AMATEUR MOVIES AND HOW TO MAKE THEM, by Alex Strasser, The Studio Publications Inc., 381 Fourth Avenue, New York, N. Y., 88 pages, \$4.00, 1949.

This is a revised edition of a book first published in 1937. Although written primarily for the amateur who is just taking up movies, it should be useful to those who have already acquired some experience in movie making.

There are five chapters in the book in which are discussed the camera, its related equipment and how to use it; the creation of film reality by change of scene, close up, and camera angles; subjects for amateur filming with suggestions for their filming; special techniques such as recording and sound accompaniment; and preparing the pictures for screening such as editing and titling.

The book is well illustrated with drawings, photographs and actual film stills.—A.S.N.

MODERN PHOTOENGRAVING — A Practical Textbook on Latest American Procedures, by Louis Flader and J. S. Mertle, Modern Photoengraving Publishers, G. C. Dom Supply Co., Cincinnati, O., 1948, 294 pages, cloth, \$15.00.

Two well-known authorities in the photoengraving field have collaborated in preparing the most complete and practical book on the subject yet to be offered. *Modern Photoengraving* is so well done that, with periodic revisions to include new material, it can live for many years to come as the standard, practical reference work in the photoengraving trade. However, its usefulness is by no means limited to the graphic arts worker, for the clarity of presentations, backed by an abundance of well-chosen illustrations, makes the book a suitable source of information for the non-specialist.

Following the authors' preface in which, incidentally, it is emphasized that the book is intended to be practical and not theoretical, 20 pages of terms are defined, where the reader can learn in addition to many other things that the Dragon's Blood Process is not a procedure to be found in the lore of mythology. Some of the terms are the same as those used in ordinary photographic practice, but have a somewhat different meaning in photoengraving. This glossary, then, is of particular value to those who are not directly engaged in the subject.

A brief history of photoengraving is given, followed by 18 thorough chapters which cover the subject all the way from the basic principles through the various complexities of every modern method and

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

Wanted—Car driving to PSA Convention from New York City. Will assist with driving and share expenses. D. E. Poole, 1543 West 1st Street, Brooklyn 4, N. Y.

Wanted—Auto ride or travel companion from New York City to St. Louis PSA Convention, thence to Tucson, Arizona. Norman Rothschild, 84 Bay 25 St., Brooklyn 14, N. Y.

For Sale—Large C-909 Diamond gadget bag. Excellent condition. Best offer. S. M. Stelson, Box 1885, Durham, N. C.

Wanted—Magazine back for Kodak Ektra Camera. R. Rossitar Conner, 21 Crane Ave., Westfield, Mass.

Wanted—Zeiss Homal III photo-ocular. Also upper element n.a.0.6 for Zeiss Applanic n.a.1.4 condenser. Also Zeiss Winkel 4x photo-ocular. Otto F. Sperling, 1705 Belmont Ave., Seattle 22, Wash.

For Sale—4 x 5 Anniversary Speed Graphic, Kodak Anastigmat f/4.5, range finder, flash gun. Highest offer. John S. Anderson, 1st National Bank Bldg., Grand Island, Nebr.

For Sale—Bolex 8mm L8 Movie camera with Yvar f/2.8. Like new, original box. \$95. W. G. Clayton, 1422 West Division St., Grand Island, Nebr.

For Sale—Kodak Vigilant 620 f/4.5 Kodamatic Syncro. Perfect. Highest offer. D. J. Hamer, Jr., 919 Windom St., Wayne, Nebr.

For Sale—Rolleiflex automatic, Tessar f/3.5 "T" factory coated, latest model from Germany with Eveready case, 1 Bayonet filter, \$238.00. Arthur Rich, 645 West End Ave., New York, N. Y.

For Sale—Eastman 4 x 5 Master View Camera, 8 1/2" & 100 mm Ektar f/6.3 lenses, 12 Graphic film holders, filmpack adapter, filters, etc. Perfect. Best cash offer or trade for late Leica and lenses. Ralph E. Gray, 617 Ripley St., San Antonio 1, Texas.

For Sale—Kodak Bantam f/4.5 model 29, case. Perfect. Kodak Retina I, chrome, Ektar f/3.5, case, adapter ring. Perfect. Best offer. E. C. Soares, 15 Elm St., Tenafly, N. J.

For Sale—9 x 12cm. Zeiss Ikon f/4.5, 5 holders, FP adapter, ac. used. Perfect. Best offer. Dick Harris, Box 1111, Thermopolis, Wyo.

For Sale—Leica III C, f/3.5 coated Elmar, case, like new, 7 Leica filters, \$200. L. C. Wright, 44 Grove St., Asheville, N. C.

Wanted—Leica or Contax Outfit with auxiliary lenses, and other useful equipment for the camera. Lewis M. Austin, 575 NE Avenue, Vineland, N. J.

procedure of photoengraving in use in America today. The book can be recommended without reservation to anyone who has an interest in the subject of photoengraving. — L. E. V.

"STROBE"—THE LIVELY LIGHT, How It Works and How to Use It, by Howard Luray, Camera Craft Publishing Co., San Francisco, Calif., 128 pages, 6 x 9, cloth, illustrated, 1949, \$4.00.

Photographers confused by the technical gobbledygook which has all but short-circuited photographic applications of high-speed gaseous discharge lamps will welcome this informatively debunking volume. It starts with the idea that the new light source is a "strobe" and tells in equally simple words how the photographer can use it to advantage.

The author's chief objective is to explain to the average photographer how he can use the new lighting equipment, to show him how to avoid mistakes in buying equipment, and to tell him what he can expect in the way of results, as well as how to get results which are satisfactory. The book presents a brief account of the background of the strobe light, outlines what it will and will not do, explains in voluminous detail how to use strobe lighting for both black-and-white and color shots, and leads the reader through basic electronics so that he will have the necessary understanding of underlying principles.

Trade names are stated frankly and fully, and opposing commercial ideas about strobe-lighting are explained so that the photographer who wants to make pictures rather than experiments, will have a fair chance of knowing what equipment is available and just what it will do. Those who wish to delve deeper can benefit by glossary, electronic symbols, and bibliography.

ALONG THE YELLOWSTONE AND GRAND TETON TRAILS, by Joyce and Josef Muench, APSA, Hastings House, New York, 101 pages, 6 x 8, cloth, illustrated, 1949, \$2.75.

Words by Joyce Muench and gravure reproductions of the photographs of Josef Muench, APSA, combine to make this volume intriguing both to those photographers visiting Yellowstone and Grand Teton Parks and to those who wish they could. With a minimum of words and maximum of pictures, the book captures the beauty and the atmosphere of this tremendous western country.

Although these gigantic vistas ordinarily defy the camera, Josef Muench has found the way to whittle them down to camera size and to make them warm, living pictures without sacrificing one bit of grandeur. Also, he has the happy faculty of finding those beautiful scenes which the postcard people overlooked, but which are just as typical of the region.

THE GREAT PICTURES 1949, edited by Clifton C. Edom, APSA, Greenberg Publisher, New York, 128 pages, 7 x 10 1/4, cloth, illustrated, 1949, \$3.50.

This collection of 130 new photographs represents the selection of the judges from

2,464 photographs entered by 586 press photographers in the sixth annual "News Pictures of the Year" competition sponsored jointly by University of Missouri School of Journalism and Encyclopaedia Britannica Book of the Year. With the pictures are presented the technical data which presumably underly their making, plus informative treatises by Henry Ehrlich, of "Look," on what makes pictures great; by President Paul Threlfall, of National Press Photographers Association, on press photography; and by Vincent S. Jones, of the Utica "Observer-Dispatch," on the age-old controversy between pictures and words.

The observant amateur photographer will learn much from this volume by studying the technique of working cameramen who shoot to get good, interesting, photographs telling their stories with such impact that they can be neither overlooked nor misunderstood. Readers probably will disagree with the judges, argue lengthily and loudly over the miscarriage of justice in making the awards, yet that probability is one of the many attractive features of the book and definitely conducive to education in photography.

THE HISTORY OF PHOTOGRAPHY, from 1839 to the Present Day, by Beaumont Newhall, Museum of Modern Art, New York, 256 pages, 7 1/2 x 10, cloth, illustrated, 1949, \$5.00.

Spanning the century of photography from *camera obscura* to color, this volume helpfully presents the history of photography from the points of view both of cause and effect. Thus it is neither the traditional review of technical progress, nor a dull if convenient grouping of dates, but an objective study of how photographic history has been made, by whom, and, whenever sources permit, why. The importance of technical progress is not neglected, but this history places emphasis upon people and what they have done with and for photography.

They are pretty much all here—daVinci, Schulze, Wollaston, Wedgwood, Niepce, Daguerre, Voigtlander, Morse, Fox Talbot, Herschel, Hill, Nadar, Margaret Cameron, Brady, the Lumieres, Hurter & Driffield, Emerson, Steiglitz, White, Steichen, Kasebier, Strand, Sheeler, Weston, Salomon, Wolff, Riis, Hine, Evans, Lange, Bourke-White, Abbott, Man Ray, Moholy-Nagy, Wegee, Whiting, and many others whose contributions to photography loom large on today's horizon. There are references also to some photographic organizations and the parts they have played, but this, a humanized history, is written largely in terms of individual effort, its results, and its importance.

Incorporated in the volume are 163 plates which comprise virtually a visual history of photography, and illustrate the rise and fall of the tides of artistic taste. Helpful also are the exceptionally complete index and the selected bibliography.

The photographer who reads this book should gain, even beyond familiarity with photography's history, an understanding insight into technique and artistry. Also,

he will learn that while not every picture made even by the masters can be regarded as a masterpiece, the masters of photography appear to share a common attribute—with them mission is superior to mechanics.

HOW TO CLICK BEFORE THE CAMERA, by Harriett Shepard and Lenore Meyer, Century Publishing House, Inc., Miami Beach, Fla., 40 pages, 7 3/4 x 10 1/4, illustrated, paper, 1949, \$2.00.

This is No. 4 of a series of nine booklets designed to teach models how to pose. It covers "Fundamentals of Posing" and, while intended to help the model, is helpful reading also for the photographer. Point is made that the technique of posing stems from a simple science of properly positioning body, legs, arms, hands, and head.

Using clock-faces to show the model where to put this and that, some memorable jingles giving sound advice, and copious drawings and photographs to reveal good poses and bad, this booklet does tell both photographer and model much that they need to know in order to cooperate for successful pictures.

PAINTING WITH LIGHT, by John Alton, The Macmillan Co., New York, 191 pages, 7 1/2 x 10, illustrated, cloth, 1949, \$6.00.

Every once in a while the presses spawn a book which reflects not alone the author's knowledge, or experience, or discoveries, but that combination of these and something more—feeling. "Painting With Light" is such—a book too richly informative for continuous reading, but a volume to be parked conveniently near so that it can be read, and reread, in small, digestible, enlightening doses.

John Alton is rated a master of lighting. He is, judging by his book, also a master of mood, and of good, sound photographic sense. His objective is to tell the photographer how to create or to record beauty on film that it may comprise a picture, and he draws generously upon the techniques of a working Hollywood to show how to get results.

Such equipment as eight lights and a veritable regiment of reflectors could discourage the average amateur, but John Alton tells also how to use that natural illuminant, the sun, and such reflectors as are found in the everyday world, to produce the same results. John Alton's point is that all the world's a scene and everyone's a photographer, regardless whether he carries a camera. Light records the picture, either on brain or film, and light actually makes the picture of face or place. Ergo, one controls whatever light is available with whatever resources are available, and thereby creates the mood and the picture.

To the average reader, mention of Hollywood implies motion pictures. John Alton insists that a moving picture is not necessarily a motion picture; it can be a still shot with emotional effect—caused and created by lighting.

This volume offers much that is helpful for both professionals and amateurs in

still and cine photography. It deals alike with theory and practice, with technique and philosophy, with science and art. It is rare, rich, and rewarding.

A CORRECTION

July 20, 1949

TO THE EDITOR:

It has come to my attention that there is a mis-statement of fact in the July 1949 issue of *PSA JOURNAL*. The mis-statement occurs on page 402, under the heading of "What's New." It concerns the development of the *Norwood Director* exposure meter and is rather harmful in several respects, especially in view of the fact that I have developed a new and superior type of color-temperature meter, which has no connection with any instrument being promoted by anyone else.

Due to the circumstances that some rather erroneous statements have been circulated relative to the invention, "development", "introduction", "pioneering," etc., of the *Norwood Director* exposure meter, it has been considered advisable to compile the following factual data regarding the matter:

1. During several years of the 1930 decade Captain Don Norwood conducted pioneering research on the *Norwood Director* meter.

2. Patent was applied for by Captain Norwood in 1938. The basic patent was granted to Captain Norwood on September 10, 1940. This was U. S. Pat. No. 2,214,283. This patent remains the personal property of Captain Norwood.

3. During 1939, 1940 and 1941, Captain Norwood engaged in commercial manufacture and distribution of the meter on a small scale.

4. Late in 1941, Captain Norwood granted to a small manufacturing concern a license to build *Norwood Director* meters under protection of the above-named patent. This small concern manufactured and distributed *Norwood Director* exposure meters on a very small scale during the next five years. The sales during that period were approximately 50 meters per year, which figure just barely met the very lenient contractual requirements.

5. In 1947, Captain Norwood transferred the active manufacturing license to the American Bolex Co., which concern immediately went into very large scale production of the meter, and began to realize on the great potential inherent in the device.

6. During the period of development of the meter by Captain Norwood, papers were prepared from time to time describing



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various aspects of the development. Reference is made to the following:

American Cinematographer, November 1939, "Studying Photoelectric Exposure Metering," by Captain Don Norwood. See also January, February, March 1940.

Society of Motion Picture Engineers Journal, April 1941, "Negative Exposure Control," by Captain Don Norwood. This paper was presented at the S.M.P.E. Hollywood Convention in October 1940. Also see report on this in *American Cinematographer*, November 1940.

International Photographer, February 1941, "Negative Exposure," by Captain Don Norwood. *American Cinematographer*, April 1941, "Illumination Contrast Control," by Captain Don Norwood.

International Photographer, April 1943, "Negative Exposure—Outdoors," by Captain Don Norwood.

Booklet—"A New approach to Exposure Control." Copyright 1943, by Captain Don Norwood.

In view of the above factual material it would be much more accurate to say that the proprietor of the small manufacturing concern, hereinbefore noted, developed a small business around the *Norwood* meter, than to indicate that he developed or introduced the meter itself.

In considering the above references it may be of interest to note that the basic principles had all been thoroughly developed and the meter established and being sold commercially before the said small manufacturing concern entered the picture in 1941. Since that time "window-dressing improvements" only have been added to the meter.

It is hoped that this compilation of factual material will serve to clear up the somewhat distorted stories that have been circulated from some source regarding this revolutionary development in exposure control.

DON NORWOOD

*The New American Standard No. Z38.2.6 For Photographic Exposure Meters**

By ALLEN STIMSON, APSA †

THIS NEW American Standard is a specification for general-purpose, photoelectric exposure meters suited to the needs of civilian photographers. The specification was prepared and recommended by the American Standards Association and gives design limits for performance, calibrations, and readability; sets forth uniform marking and nomenclature; and suggests methods of testing.

The new exposure meter standard, in conjunction with the existing exposure index standard, gives the consumer assurance of far greater accuracy in exposure determination than has been possible heretofore. It enables the user of one type of exposure meter to use another make with maximum ease of reading the computer calibrations. The exposure meter standard gives the customer assurance of a high minimum quality of product compatible with its intended use and purpose. The standard in no way puts a limit on the quality which the manufacturer can build into his exposure meter, but gives him maximum leeway in improving and further simplifying his design. The exposure-meter manufacturer now has a uniform method of testing his and competitive products for the purpose of quality control. The values of aperture and shutter time to be marked on the computer dials have been standardized.

The manufacturer of photographic film has greater assurance that his product will be exposed as intended and that his customers will thereby receive increased satisfaction from the use of his films.

This recommended standard differs from the American War Standard for Photoelectric Exposure Meters Z52.12-1944 by wider scope and the different considerations of civilian needs. Z52.12-1944 was issued as joint Army-Navy Specification JAN-M-58.

The American War Standard for Exposure Meters was drawn up under the sponsorship of the War Committee on Photography and Cinematography Standards, Z52. Subcommittee G, under the chairmanship of F. K. McCune, undertook this work at the request of Major Lloyd T. Goldsmith of the Signal Corps. This group prepared a standard which proved invaluable to the armed services in procuring exposure meters suitable for severe service.

It was a great step forward in obtaining uniformity of dial markings, exposure indexes, and absolute calibration values. In addition, rigid requirements for instrument design, performance, and sturdiness were incorporated to insure continued accuracy under severe operating conditions.

After World War II, the American War Standards were reviewed by the appropriate ASA committees and those which appeared to have value as civilian standards were proposed for further study. At the request of M. E. Russell, APSA, subcommittee 2 of ASA Committee Z38 reviewed the American War Standard on Exposure Meters. The committee recommended that a civilian standard be prepared, and a committee was appointed under the chairmanship of F. K. McCune to study the problem. The following organizations and individuals were among those invited to participate:

AnSCO Corporation
Eastman Kodak Company
E. I. DuPont de Nemours & Co.
DuPont, Defender Division
National Bureau of Standards
Joseph M. Bing (Importer)
Haloid Company
General Electric Company
Photo Research Company
Weston Electrical Instrument Corp.
Hickok Electrical Instrument Company
G-M Laboratories, Inc.
American Bolex Company
Marion Instrument Company
Polytechnic Research Corp.
American Standards Association
Photographic Society of America

The work of this committee was started in February 1946, and after almost three years of work the proposed standard was approved and issued.

Purpose of the Standard

The primary purpose of the new American Standard for Photoelectric Exposure Meters is to give the consumers the advantages of uniform markings, standard calibration, uniform exposure index numbers, and minimum requirements for accuracy and performance. The standard should also be a valuable guide to the manufacturer in designing and testing his product, as it defines many performance requirements which heretofore have been somewhat indefinite.

* Received 1 December 1948.

† Instrument Division, General Electric Company, West Lynn (Mass.) Works.

The determination of exposure fundamentally requires a measurement of two quantities not dependent upon the camera design, the film sensitivity and scene brightness. From these two measurements, photographic camera exposure may be calculated by the customary formula given below.

Prior to the war there was considerable differences between manufacturers in testing sensitive materials and expressing the film speed. Standardization of this quantity was achieved by American Standard Z38.2.1, which not only defined a reproducible and uniform method of determining the film speed, but expressed it in terms of the minimum practical exposure which would render a good print. This standard further assigns a uniform series of exposure index numbers which has been universally accepted.

After standardizing the method of arriving at the value of exposure index numbers, the complete rationalization of photographic exposure still required a standard method for calibrating exposure meters. The new standard has done this. Now the actual film exposure in the focal plane is mathematically related to the minimum useful film exposure in terms of photometric measurements of the scene.

Salient Features

The standard prescribes certain minimum requirements in regard to readability. The instrument scale divisions are not to be less than .025 inch, the zero adjustment range is to be at least 2% of the scale length, and the change in indication due to its position is also to be less than 2% of the calibrated scale length.

The standard requires the numerals shown on the computer dial for both relative aperture markings and shutter speeds to include the series of preferred numbers stipulated by the American Standard for Lens Aperture Markings Z38.4.7. The film-exposure index markings are to be in accordance with the American Standard for Determining Photographic Speed and Exposure Index Z38.2.1. The preferred values of these three variables are to be shown on the dial, and the intermediate cube-root-of-two steps between these adjacent primary markings are to be clearly indicated, and may be marked. The inherent error in operating and marking the computer dial is prescribed to be less than a sixth of an *f*-stop.

If the instrument is exposed to extreme temperature of -31°F and $+131^{\circ}\text{F}$, the maximum permanent change in indication at 77°F cannot exceed one third of an *f*-stop.

The actual change in instrument indication due to a change of plus or minus 36°F from the normal temperature shall also not exceed a third of an *f*-stop. During these tests, readings are to be taken at approximately mid-scale.

For reflected-light-type photoelectric exposure meters, the following calibration formula, taken from JAN-M-58, is retained.

$$T = \frac{KA^2}{BS} \quad \text{where:}$$

T = exposure time in seconds

A = relative aperture or *f*-number

B = brightness of uniform surface source expressed in candles per square foot.

S = film-exposure index (Z38.2.1 and Z38.2.2)

K = A constant whose value shall be marked on a nameplate of the exposure meter or given in the instruction manual furnished by the manufacturer. The value of this constant shall be between 1 and 1.35 inclusive. This constant is inherent in the design of the calculator dials.

A formula of this type has been used for photoelectric exposure meters since the beginning of the art. Deviation between manufacturer's calibrations has been in the value of K. The war standard stipulated the value of K to be 1.25. The value used with a given meter depends somewhat upon its acceptance, and upon the method of operation prescribed by the manufacturer. For this reason, a range of values between K = 1 and K = 1.35 has been allowed so that the manufacturer may choose the value for his meter which results in optimum exposure for the most critical film under average conditions.

The standard further requires that the initial calibration accuracy of the exposure meter shall be within one-third *f*-stop in the angular center half of the scale and shall be within one-half *f*-stop at other points on the scale. If two scales are used, the multiplying means shall not introduce an additional error exceeding a sixth of a stop.

The accuracy of the exposure meter is measured as a deviation of the value of K, obtained in photometric tests, from the value which the manufacturer claims. A uniform method of testing meters is outlined, and a means of setting up the photometric brightness standard is suggested.

In per cent of actual value of the point being calibrated, the equivalents of limits in terms of *f*-stops are:

$$\begin{aligned} \pm 1/6 \text{ } f\text{-stop} &= +12 \text{ per cent and } -11 \text{ per cent} \\ \pm 1/3 \text{ } f\text{-stop} &= +26 \text{ per cent and } -21 \text{ per cent} \\ \pm 1/2 \text{ } f\text{-stop} &= +41 \text{ per cent and } -29 \text{ per cent} \end{aligned}$$

The angle of view of a reflected light-type exposure meter is defined in terms of its acceptance.* This definition is similar to that in JAN-M-58 except that a minimum value of .60 was prescribed by the War Standard. In the civilian standard, the means of measuring acceptances are described, and classes of acceptance are defined, but minimum values are not required. These classes are as follows:

Class	Acceptance	
	Min.	Max.
A	0.6	1.00
B	0.4	0.59
C	0.25	0.39

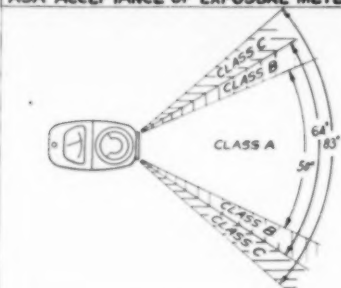
The classes of acceptance show the directional response of the meters. Class A meters are most directional.

Requirements for Incident-Light Meters

The War Standard was limited to reflected-light-type exposure meters. The civilian standard also includes incident-light exposure meters for which the following calibration formula is given:

* Acceptance of an exposure meter for reflected light is defined as the fraction of the light flux it accepts from a uniform brightness surface source subtended by a right circular cone whose half angle is 25 degrees compared to a cone when half angle is substantially 90 degrees. The apex of the cone is at the front surface of the meter.

ASA ACCEPTANCE OF EXPOSURE METERS



CLASS	CONE ANGLE PROVIDING 60% OF LIGHT	ASA ACCEPTANCE	
		MIN.	MAX.
A	50°	.60	1.00
B	64°	.40	.59
C	83°	.25	.39

FIGURE 1.

$T = \frac{CA^2}{IS}$ Where:

T = exposure time in seconds

A = relative aperture or f-number

C = constant whose value shall be marked on the nameplate of the exposure meter or given in the instruction manual furnished by the manufacturer. The value of this constant shall be between 15 and 30.

I = illumination incident on the exposure meter expressed in footcandles

S = film-exposure Index (Z38.2.1 and Z38.2.2).

The value of the constant C depends on the manner in which the exposure meter is used to measure incident

light. If the meter is pointed from the subject position towards the camera, the lower value gives the right exposure, whereas if the meter is pointed from the subject towards the light source, the higher value gives better exposure.

The same accuracy limits are stipulated as for reflected-light meters and means for calibrating the meter using a standard concentrated light source are prescribed.

Table 1

PERFORMANCE LIMITS PRESCRIBED BY THE NEW STANDARD FOR GENERAL PURPOSE EXPOSURE METERS AS COMPARED TO SIMILAR FIGURES FROM THE WAR STANDARD

Description of Test	Test Limit	
	Z38.2.6	JAN-M-58†
Initial accuracy	± 1/3 f-stop	± 1/3 f-stop
Max. computer error	± 1/6 f-stop	± 1/6 f-stop
Max. multiplier error	± 1/6 f-stop	—
Calibration Constants		
Reflected light	K = 1.00 Min. K = 1.25 Max.	
Incident light	C = 15 Min. C = 30 Max.	
Acceptance — minimum	Class A .60 Class B .40 Class C .25	.60 Min.
Temperature Influence (± 20 C)	± 1/3 f-stop	± 1/3 f-stop
Permanent change due to extreme temperatures	± 1/3 f-stop	± 1/3 f-stop
Balance error (% of scale length)	2%	2%

† Test conditions for the War Standard were somewhat more severe than those in the new standard, and some additional tests for sturdiness under service conditions were required.

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